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# GSCA 2016 Conference in Toronto, continued

*Our coverage of the 2016 annual conference of Giant Screen Cinema Association in Toronto in October concludes with this article.*

## Virtual Reality session

**Paul Fraser** of **Blaze Digital Cinema** moderated "Virtual Reality: A Good Thing for Giant Screen, or Should We Be Worried?" It was the GSCA's first panel discussion about VR, which Fraser pointed out is beginning to gain footholds in home entertainment, theme parks, movie theaters, and elsewhere. "As part of their 'Generation Beyond' STEM initiative, **Lockheed Martin** outfitted a school bus to take students on a VR trip to Mars. The Mars Experience Bus projects images from a 360-degree VR video of Mars on the inside of blacked-out windows of the bus, giving kids an idea of what it would be like to drive around the Martian surface."

Although the technology first premiered outside laboratories about 20 years ago, a few consumer VR products never took off in that incarnation. But Fraser credits NASA for keeping VR alive with significant R&D efforts for many decades.

Although advertisers are using VR for marketing efforts, Fraser said that "cinematic VR content has been created by a number of producers and this holds a lot of promise and probably a lot of learning for the giant-screen business." **Twentieth Century Fox** created VR experiences to support the 2015 sci-fi film, *The Martian*, and in a more serious vein, the *New York Times* created the award-winning experience "The Displaced," which gave viewers the experience of being a child refugee.

Among the VR headsets currently available are Google Cardboard, Samsung VR, HTC Vive, Sony PlayStation, Oculus Rift (bought by Facebook for $2 billion), Star VR5 (from **Starbreeze**, which is partnering with **Imax Corporation** on the IMAX VR system), and Microsoft Hololens, which incorporates Augmented Reality (AR), in which images are overlaid on the users' views of the real world around them. AR is ultimately expected to be a larger market than VR.

Fraser brought four VR experts to highlight the possibilities the tech presents to the GS industry.

**Ryan Andal** of **Secret Location** has been experimenting with storytelling in VR since 2010. He explained that VR filmmakers face many challenges, from capturing footage in remote locations with a 16-camera rig and getting stitching software to perfectly blend images from 16 cameras, to learning how to storyboard for VR and how to direct the viewers' attention using sound cues. Distribution of VR

*(see **GSCA** on page 6)*

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# D3D Laser Dome Demo

As we reported previously (*see Shorts, Oct.*-Nov.), in October **D3D Cinema** installed the world's first laser-illuminated projection system for a giant-screen dome in the former OMNIMAX theater at the **Great Lakes Science Center** in Cleveland, OH.

The system, developed with **Christie Digital**, and available exclusively through D3D, uses three Christie 4K laser projectors mounted sideways (short side up) in the rear gallery of the theater. They fill the 75-foot (23-meter) dome with an image that is 4,096 pixels high and about 5,700 wide (allowing for the two blends), closely approximating the 1.43:1 ratio of 15/70 film. The images are merged with Christie's patented auto-alignment and auto-blending technology. A proprietary file format is used to present 6K material, and the system can play back virtually all other video formats, except DCI, the standard used for Hollywood feature films. For content in that format, a separate 4K insert projector projects a rectangular image on the front of the dome.

In November, D3D invited representatives from 19 giant-screen dome theaters, and *LF Examiner,* to Cleveland to attend individual demonstrations of the system, which consisted of a description of the system's capabilities and about 15 minutes of clips from various GS films in standard 4K as well as in the D3D/Christie 6K file format.

## The problem with domes

Readers of *LFX* and people who have

*(see **D3D DOME** on page 11)*

**Premiering This Month**
*Rogue One: A Star Wars Story*
See page 16.

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# Premium Large Format on the Rise

*by Charlotte Jones, IHS Market Technology*

The total of premium large format (PLF) screens surpassed 2,000 worldwide for the first time last year, an increase of 27% year-on-year, according to data from **IHS Markit**. (The exact figure was 2,099.) The surge in new PLF screens comes as exhibitors are upgrading ever-larger portions of their screen estates to premium, with PLF representing the optimal configuration of sight, sound, and seating experiences. The increasingly crowded global-branded PLF (e.g. **IMAX**) sector proved to be the largest, accounting for just over half of world PLF screens (53%).

For the exhibitor-branded PLF market, there were just shy of 1,000 PLF screens active at the end of 2015. On a regional level, the fastest-growing territory was Africa-Middle East with a 42.8% surge, followed by Asia-Pacific with a 21.3% increase. An important part of the growth trajectory is new territories where PLF screens are debuting, such as Philippines, Turkey, and Morocco in 2015. In Turkey, leading player **Mars Group** had three MPX screens (plus three more to open in 2016). In the Philippines, **SM Cinema**'s new brand was established (across six screens) incorporating **Christie**'s 6P RGB laser.

Exhibitor PLF screens in North America, the largest region, recorded healthy growth, rising to around 500 in 2015. The leading providers of PLF screens were **Cinemark** with an estimated 134 XD screens, followed by **Regal** with 91 RPX screens and **Marcus Theatres** with 42 screens in 2015. Marcus Theatres had doubled its investment in advance of the highly anticipated 2015 release of *Star Wars: The Force Awakens*. Circuits that launched PLF screens were **Marquee Cinemas**, with two MXC screens, and **Starlight Cinemas**, which outfitted its EPEX screens with **Barco** 4K RGB laser.

Growth was steadier in Latin America, where several new PLF screen additions in Brazil took the total in the territory to over 100 for the first time and accounted for much of the regional increase. Brazil is now the second-largest territory by exhibitor PLF screens, after the U.S. Growth was also steady in Europe, which experienced an earlier surge in the first half of 2015. Exhibitor PLF screens in all of Europe hit 104 at the end of 2015, of which Western Europe continues to dominate with over 85% of those installed.

In 2015, there were 130 circuits with a branded PLF experience, counting each operational territory separately for international circuits.

## New markets poised for PLF growth

While global-branded formats, led by IMAX digital (plus ten RealD Luxe installations) clearly dominate the Russian market with a 93.9% share of PLF screens, there remains potential for the exhibitor market to take off, following the first laser PLF installation by **Kinostar** at end of 2015. Three exhibitors have PLF auditoriums including SuperD from Kinostar, **Kinomax**'s LUXE screen in Ufa, and **Barguzin**'s Invision format screen in Irkutsk, based on detailed research from **NevaFilm**.

India could become a potential growth market for PLF based on the recent launch of project **Indywood**, a local collective aiming to bring high-quality projection equipment to up to 10,000 screens in the territory, including 4K equipment, by 2020. It will include up to 300 PLF screens under the CGS brand. Currently, the Indian market is more focused on VIP screen formats.

In China, **Imax Corporation** remains the largest provider of PLF experiences with 307 screens in commercial cinemas on the mainland as of the second quarter of 2016, but other providers such as

*Dolby Cinema theaters feature entrances with digital projection screens.*

Dolby Laboratories.

Dolby Cinema are quickly gaining traction. The Wanda chain was active in rolling out further screens of its PLF brand Hall 9 Auditorium, alongside the existing X-Land, some incorporating Christie RGB lasers. China Film Equipment Corp. stated that it reached a total of 135 China Giant Screen theaters worldwide as of Q1 2016, generating approximately $80 million in total box-office revenue.

## Global PLF brands proliferate further

In the competitive global-branded space, IMAX stands as the market leader with 40.8% of the world base of PLF screens, or 76.8% of the global-branded category in 2015. Imax first launched its commercial laser in late 2014, incorporating technology from Barco. It had a total of 37 screens outfitted with high-end laser by December 2016, but that number could expand significantly following a deal for a further 150 screens in China with Wanda Group, now its largest exhibitor partner, up to half of which could be laser installs.

*Charlotte Jones*

The market for PLF is continually evolving, driven by further demand for new technologies and experiences. In 2015, there were seven individual global PLF brands active, including Sphere X, the second branded concept from South Korean conglomerate CJ CG, projecting on a large domed screen. There were two screens active in Indonesia and South Korea at the end of 2015, plus further additions including Mexico planned for 2016.

The other platform incorporating laser technology is Dolby Cinema/Dolby Vision, developed in conjunction with Christie. Dolby has since accelerated its agreement with AMC to fulfill all 100 screens by the end of 2017, seven years ahead of schedule, of which 22 are currently up and running. Twenty-sixteen saw the launch of the first Dolby Cinema in China, forming part of a 100-screen deal with Dalian Wanda, 16 screens of which were active by the end of 2016.

While RealD Luxe has had a slower uptake globally, it has gained some popularity in China and Eastern Europe, with a further four screens in 2015 and 11 more in the region in 2016. It also added a further screen in Bulgaria in 2016.

China Giant Screen and CJ-CGV's Screen X have recently advanced to global brand status, but the majority of activity has been based in their core region of Asia-Pacific, with ad-hoc deals in other world regions and the gain of a foothold in the all-important U.S. market. For Screen X, CJ CGV has targeted 1,000 screens by 2020. There are currently around 100 Screen X theaters installed (as of December 2016), most in South Korea, but including ten in China as its largest international market.

## New PLF formats gain traction

The market for PLF can be further split by multi-screen formats (such as Barco Escape and Screen X), which offer a distinct experience and provide an additional growth opportunity as a subset of PLF. Barco Escape now has 28 locations in seven countries, up from 20 at the end of 2015. The spread has hastened internationally with locations spread across Canada, Belgium, UAE, China, and Mexico, albeit with the majority of screens currently in the U.S. The ramp-up is linked to the availability of specialized content such as last summer's *Star Trek Beyond*, which became the highest-profile release to date.

Content remains a core driver for new theatrical presentation formats. Barco expects to deliver four Escape movies in 2016, eight in 2017 and as many as 12 per year subsequently. Scott Waugh's *6 Below*, the first title to be produced especially for the format, will be a key catalyst to reach an updated target of 100 screens by the end of 2016. Other content deals in the pipeline include a deal with Jerry Bruckheimer, as well as a multi-year output deal with Fox.

## Strategic outlook for PLF

PLF has a strong affinity with major U.S. blockbuster content; particular types of films and genres create greater demand for maximum technology-based experiences.

Ultimately, incremental revenues are a core driver for investment in next-generation cinema technologies and screens. The main role of PLF (and other premium formats) is to succeed in driving customers to higher-priced seating options. RGB laser is also playing its role, quickly becoming a crucial and discernible attribute of a new PLF screen, which serves to reinforce PLF screens as the most technologically advanced in the business.

PLF is installed in just 1.5% of world digital screens, a small proportion statistically but representing some of the highest-grossing and most popular screens worldwide. The strategic outlook for PLF screens remains strong, based on the recent positive growth trajectory (27% growth rate in 2015) and the continued investment in both established PLF brands and expansion to new international markets, in tandem with further strategic deals in global-branded formats.

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IHS Markit

### Fleet rebrands itself

The **Reuben H. Fleet Science Center** in San Diego, CA, has rebranded itself with a simpler name, the **Fleet Science Center**. The name change, and a new logo, are results of a strategic plan begun in 2014 that is intended to expand the center's presence from a museum in the city's Balboa Park to a "county-wide organization... dedicated to science learning," according to CEO **Steven Snyder**, quoted in a press release. New initiatives under the plan include the Impossible Science Festival; "the loud, messy, and shocking live science show, Don't Try This at Home;" and Two Scientists Walk Into a Bar, informal conversations with scientists in local bars.

The center, which opened in 1973 with the world's first OMNIMAX theater, was named for an American aviation pioneer and founder of Consolidated Aircraft Corporation. **Reuben Fleet** moved the company from Buffalo, NY, to San Diego in 1935 and, with his family, donated funds to establish the center in the early 1970s. His son, **Preston "Sandy" Fleet**, was active in the museum's original design, including the development of the IMAX dome theater, and instrumental in the center's operation until his death in 1995. The elder Fleet died in 1975.

### Imax raises $50M for VR

**Imax Corporation** is raising $50 million with "strategic partners" such as tech manufacturer **Acer**, entertainment agency **CAA**, and **China Media Capital** fund to make up to 25 virtual reality experiences for the VR centers it is developing. Imax plans to work with Hollywood studios and filmmakers to create VR experiences connected to major blockbusters. Imax is also in discussions with gaming publishers and other content creators.

Cinema-goers would pay $7–10 for a ten-minute experience before or after a feature, in VR centers located in multiplexes. The company had announced that pilot locations in the United Kingdom and Los Angeles would open by the end of 2016, but a Dec. 20 report at TheVerge.com revealed that they have been delayed. An Imax spokesperson told the site that "IMAX anticipates opening the VR pilot center in Manchester in early 2017." Presumably, the Los Angeles location will follow, along with others.

Most IMAX VR centers are expected to be joint ventures with the exhibitor, as are most of their multiplex theaters: Imax will install and own the equipment in return for a share of the proceeds.

### IMAX theater deal in Shanghai

In December **Shanghai Film Corporation** and **SFC-Bailian Cinema Management Co.** signed a deal with **Imax Corporation** and **Imax China** for three new IMAX theaters to be opened in China, two in Shanghai and one in the city of Anqing. The deal brings SFC's total IMAX signings to 32, of which 16 are currently operational.

### Brussels IMAX reopens with laser

**Kinepolis**, a Belgium-based theater chain, has reopened the IMAX theater in its Brussels multiplex that had operated

*San Diego's newly rebranded Fleet Science Center.*

*Kinepolis in Brussels has installed IMAX laser.*

from 1998 to late 2005. The 400-seat auditorium, equipped with the IMAX laser system and 12-channel sound system, opened in time to run ***Rogue One*** on Dec. 14. This installation brings the worldwide number of installed IMAX laser systems to 37, including recent openings in New York and Chicago (*see Shorts, Oct-Nov. 2016*).

When it opened in 1988, the Brussels Kinepolis theater was the world's first "megaplex" (defined as 20 or more screens) with 25 auditoriums, and its IMAX screen was the first in a multiplex. The chain removed the GT 2D film projector in 2005 because of the declining number of feature films printed to 15/70. Kinepolis has 47 locations with over 500 screens in seven European countries.

### Most of Dunkirk shot on 15/65

**Christopher Nolan**, one of cinema's staunchest supporters of shooting and projecting movies on film, is again using IMAX 15/65 cameras for his latest feature, ***Dunkirk***, a WWII epic that will open on July 19, 2017. Reportedly, over 100 minutes of the film will be from 15/65 neg, with the rest shot on 5/65 film with a Panavision 65 HR camera. In addition to thousands of digital screenings, the film will be shown on 15/70mm, 5/70mm and 35mm film in select IMAX film theaters and in conventional cinemas. The number of film prints expected to be made has not been disclosed.

Distributed by **Warner Bros. Pictures**, *Dunkirk* is the fifth film that Nolan has shot on 15/65 film and released in special editions to IMAX film theaters. The 15/70 prints of *The Dark Knight* (2008), *Inception* (2010), *The Dark Knight Rises* (2012), and *Interstellar* (2014) included scenes that expanded to the full height of the IMAX screen from shorter footage shot on 5/65 or 35mm film. (Nolan has famously refused to use digital cameras.)

IMAX versions ***Rogue One***, the latest *Star Wars* film, opened with an exclusive seven-minute preview of *Dunkirk.*

### Éclair launches HDR system

France's **Ymagis Group** and its post-production wing **Éclair** have announced ÉclairColor, a new digital cinema mastering and exhibition process with high dynamic range (HDR) capability.

HDR provides for a greater range between the blackest blacks and the whitest whites a system can display, and is becoming popular in home television monitors. In the cinema world, **Dolby Vision** is the leading example of HDR, now installed in 35 **AMC** Dolby Cinema locations.

Éclair demonstrated ÉclairColor to filmmakers and studio executives in Los Angeles in November, hoping to make content deals, and has installed the system in more than a dozen European theaters. Unlike Dolby Vision, which uses specially-designed **Christie** projectors to provide a 1,000,000:1 contrast ratio and light levels of 32 foot-Lamberts, ÉclairColor can be shown with a standard **Sony** 4K projector.

At present, only Éclair can master in the format, but company reps say that it intends to make a software plugin available for license to post system manufacturers.

### Gelfond signs through 2019

**Imax Corporation** CEO **Richard Gelfond** has signed a new contract that extends his employment through 2019, replacing the one that expires Dec. 31, 2016. Under the new terms, he receives an annual base salary of $1.2 million, and is eligible for annual bonuses of up to twice the base, at the discretion of the board. In addition, he will receive stock options of $3.3 million each year, as well as an immediate grant of restricted share units worth $6.6 million.

The previous contract provided a $1.1 million base salary and the possibility of bonuses that tripled it, and higher stock option grants: between 2014 and 2016 Gelfond received $3.9 million in options each year.

### Atlantic adds staff

London-based **Atlantic Productions** has added staff and promoted writer, producer, and director **Mike Davis** to associate creative director. Davis has been with the company since 2013 and was supervising producer for ***David Attenborough's Natural History Museum Alive 3D***, a 2014 TV documentary, a version of which is being released to giant-screen theaters.

*Mike Davis*

Atlantic's new hires are **Ian Snyder**, formerly with the **BBC**'s Natural History unit, who is the new head of production; and **Emily Smith**, the new director of marketing and business development, coming from London's **Natural History Museum**.

*Emily Smith*

*Ian Snyder*

# The 2016 GSCA Conference in Toronto

*(from **GSCA** on page 1)*

material can also be problematic. He expects AR and VR to merge over the coming years.

**Nigel Newton** of **INDE** has clients that include Fox, Coca Cola, American Express, **National Geographic**, the **BBC**, and the **Smithsonian Institution**. These last three have all used immersive content from their GS films to create VR or AR attractions that extend their theatrical experiences. He said that museums have to expand their audiences to include more people under 35 years of age — "screenagers" — who want to have all of their senses engaged. "In addition, their culture is more oriented to sounds, visuals, and actions than words or letters." They expect interactivity, and "museums will have to respond" if they hope to remain relevant.

To answer the title question "should we be worried," **Mirage 3D**'s **Robin Sip** said that "if you're over 55, I don't think you have a lot to worry about. Just count down to your retirement. If you're under 55, it might influence your job a little bit." In his ideal world, filmmakers could shoot live-action VR footage and extract fulldome and GS versions from that material. However, in today's real world, the technology is not yet up to the task. One possible solution that avoids image stitching and camera sync problems is to shoot a location or set with an ultra-high-res Gigapan camera, and then green-screen actors onto it.

Fraser moved to questions that GSCA members had submitted by e-mail before the conference. The first was, How long should a VR program run, and how will that affect storytelling in a science documentary setting? **Jaro Malanowski**, founder and executive producer at **Avatar Media**, quoted the uncle of comic-book hero Spider-Man: "With great power comes great responsibility." In creating VR experiences, this means not making the audience uncomfortable or sick. He said that many headsets begin to feel hot and heavy after 10–15 minutes, and feels that the "sweet spot" for most programs is about 4–7 minutes.

Andal pointed out that the length depends on the hardware. Google Cardboard has to be held in the hand, therefore it can only be used comfortably for about 3–5 minutes. However, Gear VR is a relatively comfortable headset that many people use for 20–30 minutes, and since many video gamers want to play for hours, the goal should be a system that can be used comfortably for hours.

*Ryan Andal of Secret Location.*

Fraser asked if capture tools and production processes are currently good enough to permit repurposing 360-degree VR footage for use in fulldome or GS shows. Sip said no. "We tried making a fulldome show with a VR camera [rig], and it turned out that it was not a good choice." Although shooting time-lapse with digital single-lens-reflex cameras can yield acceptable results, live-action shooting with multiple (e.g. 16) small video cameras on a rig presents significant problems. In one of his recent attempts, he found that 80% of the footage was not usable in the final show, and even some of the remaining 20% was less than optimal. Camera and software technology is constantly advancing and may ultimately overcome these difficulties, but the tech isn't there today.

Asked how VR technology can best be used in the context of GS theaters, Malanowski said it should be used to enhance the GS experience: "Can it provide something the film cannot?" A VR experience in the theater lobby can spark interest in the GS film, and provide marketing opportunities. Newton added that an introductory VR presentation "creates more adhesion to the characters" in the film, and makes the audience more invested in the film.

One of the last questions asked why people would continue to visit GS theaters if they can get a GS experience at home with a VR headset, and wondered if VR might replace the giant screen or make it obsolete. Malanowski feels that VR can't replace the communal experience of seeing movies in a theater, and that it might take 20 years for the resolution of head-mounted devices to match that of GS screens. Sip agreed, saying, "It's hard to hold hands with your girlfriend with VR."

## Creativity in marketing

Moderator **Michael Daut** of **Evans & Sutherland** said that, instead of simply presenting "book reports" on successful marketing campaigns, this session would delve into the creative processes that marketing teams used to accomplish their goals. Before that exercise, the panelists started with brief descriptions of their most recent marketing efforts.

**Cindy Todd**, of the **Tennessee Aquarium** in Chattanooga, marketed Imax's ***A Beautiful Planet*** with help of Tennessee astronaut **Barry "Butch" Wilmore**, who made personal appearances supporting the film.

**David Duszynski**. of the **Cincinnati Museum Center**, marketed **MacGillivray Freeman**'s *National Parks Adventure* as the theaters' final film before the museum is closed for a major two-year renovation. Since most of his visitors are local, he decided to "market the heck out of it," and had sold-out shows for the last few days of the run.

**COSI Columbus' Christine Hurtubise** partnered with the National Parks Service and the city's parks department to promote *National Parks Adventure*. NPS sent rangers to schools and paid for transportation as part of its effort to get urban kids to understand and appreciate national parks.

To market *A Beautiful Planet*, **Anna Relyea**, of Toronto's **Ontario Science Centre**, took advantage of the fact that director **Toni Myers** lives in town. Her personal appearances were very popular, and a Snapchat geo-filter developed to support the screenings was used by over 9,400 people.

Daut's exercise was to use the panelists to "create a brand new marketing team for fake theater" that would create a marketing plan for three made-up films: *Seals of Antarctica, Secrets of the Mysterious Unknown Wonders,* or *Unexplored Earth*. In the first round, Daut applied the following conditions for the marketing plan: a low budget of only $50,000, the museum is in a tourist market in the summer vacation season, the campaign must promote two of the three films.

The panel chose *Seals* because its "cool" nature would be attractive to summer visitors, and *Unexplored Earth*, putting them on a 50/50 split schedule. Duszynski suggested splitting the marketing budget the same way, but Hurtubise asked if it was possible to find a common theme that would permit them to promote both. Following up on that idea, Duszynski proposed opening them on the same day. However Todd thought that might "miss some PR opportunities and social media, and you've divided your impact, even though for advertising it would be good. They both need their moment in the sun."

Daut asked how the low budget would affect the plan. Relyea said she'd rely on media relations and a digital ad campaign.

*The Cineplex Scotiabank Toronto & IMAX Theatre*

Hurtubise said that the *Seals* film might offer options for lobby activities like a photo op with a cutout of seals, or a fake glacier built by the exhibits department. Partnering and cross promotions with a local zoo or aquarium could help, as could appearances by local scientists.

Ideas for promoting the films to tourists included getting on the Web sites of local and state tourist bureaus, partnerships with hotels, and flex tickets that don't force visitors to choose a film while standing at the box office window.

The next exercise provided for a high budget (over $100,000) for a single film being promoted to a local market during the Christmas season. They once again preferred *Seals* for its family appeal and winter connection. Duszynski suggested finding a media sponsor, such as a TV station, "who really wants to go heavy with us and give us a good return on our investment." He usually puts out an RFP to the local stations saying how much the museum will spend on TV, and asking what they will provide in return: "what kind of promotions would you do, what kind of free advertising would you give us" in addition to the spend? Todd says that her local cable system has helped by running spots on the nature channels, but she doesn't make exclusive deals with local media outlets.

The team batted around promotional ideas like late night or overnight experiences, family sleep-overs with hot chocolate, special lobby displays, and having a seal "take over" the official Twitter channel.

## Technical session: audio

Apart from the digital dome demo, on which we reported last month, the conference's other Technical Session focused on immersive audio. In the words of moderator **Martin Howe**, "This is the next step, the next big thing in sound: 3D audio, spatialized sound, immersive audio. They're all the same thing: a range of speakers all around to fully immerse the audience in the experience."

**Tim Archer** of **Master's Digital** described the techniques sound recordists use to capture immersive sounds on location during the production process. The location recordist must be sure to capture specific sounds that will be seen on camera, as well as the unique ambience of the location. Ambisonics, a surround sound technique developed in the 1970s, is increasingly being used, along with special-

*(see **GSCA** on page 8)*

*Imax Corporation co-founder Graeme Ferguson (left) accepts the GSCA's first Outstanding Achievement Award, as GSCA president Gordon Stalans and exec. director Tammy Seldon look on. (See LFX, Oct- Nov.)*

*(from **GSCA** on page 7)*

ized software, to create immersive sound fields for GS films and VR productions.

Archer recalled being in the field to record sound for a film on bears. A bear that had just caught a fish in the river approached him, sniffed at the microphone a few times, then walked off to eat his fish. "I sat there [recording him] for 20 minutes while he tore apart his fish. It was audio gold! Think about it: when you've got that wide shot with the bear in the rapids, and he's tearing apart the fish, if you put a microphone there, what are you going to get? Waterfall. Rapids." He was able to mix the close-up audio with the ambience track to make the experience more realistic.

**Brian Eimer**, of Toronto's **Images In Sound**, discussed why immersive sound is so important for GS films. "As with all the advancements in our industry — higher pixel resolution, higher frame rates, 3D — the average audience member never knows *why* the film he just watched was awesome. He just knows it was an awesome experience." And sound is a large part of that awesomeness.

Eimer expects the current theatrical 5.1-channel and IMAX 6-channel systems will be increasingly replaced with the more immersive Dolby Atmos and IMAX 12-channels systems, but that doesn't mean channels and speakers will continue increasing indefinitely.

In mixing for films, the best practice is to start with the highest level system, with the most channels, and create lower mixes from that. Converting from IMAX 12 and Dolby Atmos is fairly straightforward.

**Denis Tremblay** is the senior research scientist at Imax Corporation and the leader of the team that developed the new IMAX 12-channel system. The original six-channel IMAX system used proprietary point-source loudspeakers, as opposed to arrays of speakers all getting the same signal, as some surround systems use. This allowed the system to place apparent sounds within the theater. By expanding to 12 channels, including speakers on the ceiling of the theater, the dimension of height was added, giving an even greater sense of 3D space and immersiveness. The system automatically tunes and calibrates itself every day, and reports performance anomalies to Imax's network operations center for repairs, if necessary.

**Technicolor Creative Services' Corey Mandel** asked "what do we hope to achieve" with GS films? They are intended to educate, inspire, motivate, "and perhaps most importantly, or most powerfully, film has the ability to touch people emotionally. It's unlike any other art form in that way." Sound is a powerful way to touch peoples' emotions. Sounds add details, textures, and layers to help tell a story.

## Next conference

For the first time in decades, there will be no spring conference for the GS industry. The next meeting will be the 2017 conference and trade show of the GSCA in Chicago, Sept. 26–28. For more information, visit giantscreencinema.com.

The following people helped make the 2016 GSCA conference possible:

**GSCA Staff:** Tammy Seldon, Kelly Germain, Eileen Pheiffer.

**Volunteers:** Jenn Bentz Borcherding, John Lewis, Mary Nucci, Mark Razo, Cherie Rivers, Dick Vaughan, Alvis Wales.

**Imax Corporation:** David Keighley, Patricia Keighley, Joe Alaniz, Allison Maydoney, Christine Lee, Richard Mohabir, Terry Lee, John Engracia, Peter Seabrook, Arbi Derzakharian, Christian Straub, Nim Ornillo, Phillip Kronenberg, Sarah Sheldon, Zach Stowell, Michael Richos.

**Scotiabank Theatre:** Scott Hildebrandt, Michael Kennedy, Rafiq Khimani, Antonella Manocchio, Paul Nonis, Kevin Watts.

**Ontario Science Centre:** Glenn Shaver, Roxann Braithwaite-Grant, Doug Carman, John Gifford, Bernie Harris, Tim Hennigar, Stewart Hunter, Margaret MacDonald, Glenn Macintosh, Catherine Paisley, Neil Taylor, Pat Troiani, Jim Walterhouse.

**Evans and Sutherland:** Mike Bass, Bryce Buchanan, Lije Combrink, Michael Daut, Dennis Elkins, Mike Grznar, Kirk Johnson, Jill LeClair, Bruce Lyman, Robin Sip.

# New Films at the 2016 GSCA Conference

### *Aircraft Carrier: Guardian of the Seas*

K2 Communications
Release Date: 6/17/2016
Format: 3D
Length: 24 min.

The mission to protect and defend the world's oceans has become far more complex and challenging in recent years, and naval aviation has become increasingly vital to success. One of the greatest engineering feats in the history of warfare, the modern Nimitz-class carrier is a masterpiece of technology. With RIMPAC, the world's largest and most comprehensive international maritime training exercise providing the visual context for the story, audiences will find themselves aboard a carrier alongside the 6,000 highly skilled sea and air personnel in the midst of the simulated war exercises taking place there, as well as in other exercises to be filmed in the upcoming year. Rarely has there been a topic so visually suited and compelling for IMAX theaters and other giant screens.

### *Amazing Mighty Micro Monsters 3D*

Colossus Productions
Release Date: 1/31/2016
Format: 3D
Length: 40 min.

Super powers exist. Right here on Earth. Beneath our feet. Beetles that shoot chemical fire and lift enormous weights; scorpions that glow in the dark with astonishing crushing powers; and spiders that can make themselves virtually invisible and hypnotize their prey; even a bug that can transform itself into another creature entirely. In this 3D giant-screen adventure, we shrink down and step into the hidden world of the super-powered bugs.

### *Asteroid: Mission Extreme*

National Geographic Studios
Release Date: 4/15/2016
Format: 3D
Length: 40 min.

*Asteroid: Mission Extreme* takes audiences on a journey 65 million years in the making, to discover how asteroids are both a danger and an opportunity. The danger lies in the possibility of a cataclysmic collision with Earth; the opportunity is the fascinating idea that asteroids could be stepping stones to other worlds — veritable way stations in space — enabling us to cross the Solar System. The challenges are enormous, but a mission so extreme could ultimately lead us to protect our planet and inhabit others. Explore what it would take for astronauts to reach an asteroid, and how such an adventure could benefit humankind.

### *A Beautiful Planet*

Imax Corporation
Release Date: 4/29/2016
Format: 3D
Length: 40 min.

*A Beautiful Planet* is a breathtaking portrait of Earth from space, providing a unique perspective and increased understanding of our planet and galaxy as never seen before. Made in cooperation with the NASA, the film features stunning footage of our magnificent blue planet — and the effects humanity has had on it over time — captured by the astronauts aboard the International Space Station. Narrated by Academy Award-winner Jennifer Lawrence and from IMAX Entertainment and Toni Myers — the acclaimed filmmaker behind celebrated IMAX documentaries *Blue Planet*, *Hubble 3D*, and *Space Station 3D — A Beautiful Planet* presents an awe-inspiring glimpse of Earth and a hopeful look into the future of humanity.

### *Conquest of the Skies*

Colossus Productions
Release Date: 10/31/2016
Format: 3D
Length: 40 min.

The ability to fly is one of the greatest miracles in the natural world. Millions of creatures soar above our heads today, using a fabulous variety of techniques to defy gravity and master their aerial environment. *Conquest of the Skies* uses the very latest science and stunning special effects to uncover the 300-million-year story of flight as never before. The most advanced filming technology allows us to show the beauty and excitement of life on the wing, from the fastest predatory falcons to the most acrobatic of insects, night flyers like owls and bats, and the soaring and gliding specialists capable of travelling huge distances.

### *Dream Big: Engineering Wonders of the World*

MacGillivray Freeman Films, Inc.
Release Date: 2/17/2017
Format: 3D
Length: 40 min.

*Dream Big* will leverage the scale of the giant screen to showcase some of the world's modern engineering marvels. From the Great Wall of China to record-reaching skyscrapers in Dubai to bridges soaring above the clouds in France, audiences will experience the massive scale and the forces of nature that challenge their designers. Audiences will follow students on a Solar Challenge as they race across Australia in cars totally powered by the sun, as we explore how engineers are working to build a more sustainable world. The first giant-screen film to focus specifically on STEM, *Dream Big* celebrates the engineers who are pushing the limits of innovation and ingenuity in unexpected, and forward-thinking ways. A MacGillivray Freeman film in partnership with the American Society of Civil Engineers.

### *Earthflight*

BBC Earth
Release Date: 2017
Format: 3D
Length: 40 min.

*Earthflight* is a totally immersive experience, taking the audience on an incredible flight across the world on the wings of birds. Revolutionary aerial techniques and state-of-the-art 3D cameras deliver the reality of flying right alongside the birds as we join a variety of different species on their seasonal journeys. As we fly with the birds on their migrations, they take us to some of the greatest sights and animal events on earth. Great white sharks spectacularly leap so close you could touch them, snow geese dash through Monument Valley and New York City with wing tips coming right out of the screen, and vultures soar miles above the earth then dive down to huge wildebeest herds below. It's a thrilling experience as the audience is plunged into the center of the flock. *Earthflight* travels deeper into the action than ever before.

### *Extreme Weather*

National Geographic Studios
Release Date: 10/15/2016
Format: 3D
Length: 40 min.

Weather is one of the most dynamic forces shaping our planet, but now it's more complex and extreme than ever. Join famed storm chaser and award-winning filmmaker Sean Casey to experience our most *Extreme Weather*. Travel to the edge of 300-foot-tall glaciers collapsing in Alaska, to the front lines of massive wildfires in the West, and directly in the path of deadly, yet mesmerizing tornadoes in the plains. Watch as researchers and everyday heroes uncover surprising connections to help us understand and adapt to our ever-changing weather.

### *The Final Passage*

Rup'art Productions
Release Date: 2017
Format: 3D
Length: 40 min.

Made entirely using 3D computer models, *The Final Passage* is an uninterrupted journey through the Chauvet-Pont-d'Arc Cave whose steady development approaches the experience of the first men who spent time in the cave 36,000 years ago. An exclusive uncut sequence-shot filmed with a subjective camera allows us to discover in an immersive manner one of the greatest sites of human history. Lions, mammoths, bears, and half-human, half-animal figures come to life in this never-before-seen, hyper-realistic digital reproduction. *The Final Passage* was produced using the original 3D computer models produced for the official archeological and scientific research program of the Chauvet cave.

### *Global Soundscapes: Mission to Record the Earth*

Foxfire Interactive Corporation
Release Date: 7/31/2016
Format: 3D
Length: 40 min.

Immerse yourself in the amazing sounds of our planet! Through giant screen images, surround sound, and live presentation, *Global Soundscapes* takes you on an ear-opening journey into the science of sound and the emerging field of soundscape ecology. Embark on a mission to investigate the dramatic soundscapes of Costa Rica's rainforests, Hawaii's coral reefs, and Mongolia's vast grasslands. Learn how animals use sounds to survive and communicate in lush, but threatened environments. Understand basic acoustics through interactive activities and incredible slow-motion footage of pulsating musical instruments, vibrating vocal chords, and slobbering "raspberries." Discover what soundscapes tell us about the health of our planet. With *Global Soundscapes*' unique format — combining giant screen images, surround sound, and live presentation — you'll hear the Earth in a whole new way!

### *Hurricane*

Ouragan Films
Release Date: 9/30/2016
Format: 3D
Length: 44 min.

This is the true story of a 15,000-kilometer journey in the footsteps of one of the most devastating natural events on our planet: the Atlantic hurricane. Our protagonist is both shatteringly destructive and vital to life on earth. At its conception it is just a breeze. As it sweeps across the African Sahel it becomes a life-giving monsoon before setting out across the Atlantic as a deepening depression. The hurricane is the film's main character, but the supporting cast is the men, women, plants and animals that it encounters on its journey and affects in some way, for better or for worse. We will experience the storm in 3D. Serene and exquisitely beautiful from space, at ground level in the face of the screaming wind, it is nothing less than terrifying.

### *Incredible Predators*

BBC Earth
Release Date: 2016
Format: 3D
Length: 40 min.

*Incredible Predators* deconstructs the world of major predators as never before, taking an intimate look at the remarkable strategies they use to succeed. Unveiling the most dramatic events, *Incredible Predators* tells the story of the contests between predators and their prey, showcasing how these supreme species have to be at the very peak of performance to have any chance of success. Advanced filming techniques expose the planet's top predators in extraordinary footage. Using new high-resolution thermal cameras, *Incredible Predators* reveals the stealth of the leopard. For the first time, we capture the polar bear in action with four different hunting techniques used in the summer. Come on the journey as we follow them into the midst of the pack ice as they hunted for bearded seals. Alongside dramatic animal behavior, spectacular scenics and aerials, the film reveals the unique relationship between the planet's predators and prey as a fundamental building block of ecology.

### *Mysteries of China*

Giant Screen Films
Release Date: 10/7/2016
Format: 3D
Length: 40 min.

*Mysteries of Ancient China* captures one of the great archaeological events in modern times, telling the story of ancient China, the first emperor, and the literal foundation of the China we know today. It started in 1974, when farmers, digging a well in Xi'an, stumbled upon one of the greatest archaeological finds the world had ever discovered – the terracotta warriors and the tomb of the first emperor. The terracotta warriors offer a unique time capsule into the past, revealing many things about the very founding of this great country, which we use to tell a larger story of the growth of China into a true superpower. From modern China, to ancient China, and back again, the film is a visual adventure, using beautiful aerial photography and cutting-edge time-lapse techniques to reveal great majesty, tragedy, splendor and growth, in a nation that continues to excel quickly into the future.

### *National Parks Adventure*

MacGillivray Freeman Films, Inc.
Release Date: 2/12/2016
Format: 3D
Length: 40 min.

Narrated by Academy Award-winner Robert Redford, *National Parks Adventure* takes audiences on the ultimate off-trail adventure into the nation's awe-inspiring great outdoors and untamed wilderness. Immersive IMAX 3D cinematography takes viewers soaring over red rock canyons, hurtling up craggy mountain peaks and into other-worldly realms found within America's most legendary outdoor playgrounds, including Yellowstone, Yosemite, Glacier National Park, Redwood National Park, the Everglades and Arches. Celebrate the 100-year anniversary of the national parks with world-class mountaineer Conrad Anker, adventure photographer Max Lowe and artist Rachel Pohl as they hike, climb and explore their way across America's majestic parks in what is both an action-packed expedition and a souful reflection on what wilderness means to us all.

### *Search for Life In Space 3D, The*

December Media
Release Date: 9/30/2016
Format: 3D
Length: 33 min.

For science the heavy lifting is over, a new era of space exploration has begun. It's the search to find something that changes everything: signs of life somewhere else in the universe. NASA is breaking ground on a new brand of science, astrobiology. We already know that life in space exists, because that's what we are, as are all things that live on our planet. Life In Space is a journey that takes us from the depths of the Pacific Ocean, to Europa, the ice moon of Jupiter, back in time to when Mars was a virtual Eden, and out into the far reaches of space in search of planets like ours. It will make you re-examine such fundamental questions as: "Where did we come from?" "How did we get here?" and "Are we alone?"

### ***Voyage of Time***

Sophisticated Films Gmbh
Release Date: 10/7/2016
Format: 2D
Length: 40 min.

*Voyage of Time: The IMAX Experience* is a one-of-a-kind celebration of life and the grand history of the cosmos, transporting audiences into a vast yet up-close-and personal journey that spans the eons from the Big Bang to the dinosaur age to our present human world … and beyond. A labor of love from one of American cinema's most acclaimed and visually exciting filmmakers, Terrence Malick (*The Thin Red Line, The Tree of Life*), *Voyage of Time* has been nearly four decades in the making and represents the filmmaker's first foray into documentary storytelling. The film's panorama of awe-inspiring images will take you into the heart of monumental events never witnessed — from the birth of the stars and galaxies to the explosion of diverse life-forms on planet earth, including humankind — in immersive new ways that only IMAX can deliver. This is a cosmic experience.

# Films in Development at the 2016 GSCA Conference

### *Amazing Animals: Back from the Brink*

Jennifer Casey Productions
Release Date: 2018
Format: 3D
Length: 40 min.

Humanity's self-proclaimed role as Earth's stewards comes with great responsibility. As populations continue to increase and expand, and industry stretches across the planet along with them, the future for the natural world is uncertain. *Amazing Animals: Back from the Brink* will paint a modern picture of environmental sustainability and the hope for a path to sustained coexistence. Through the lens of some of the world's most amazing animals, we will see how innovative ecosystem-level solutions can bring these endangered species, and the diminishing habitats in which they thrive, back from the brink. Acclaimed wildlife director and cinematographer Sean Casey takes the audience on a global journey.

### *Antarctic Endurance 3D*

Avatar Media
Release Date: 1/1/2019
Format: 3D
Length: 40 min.

Through our quest to find the shooting locations of Frank Hurley's photos and films, we explore the life of the adventure photographer for Sir Ernest Shackleton's expedition to Antarctica. We will immerse audiences into Hurley's journey of shipwreck, endurance, and hope. The eternal optimist, master photographer, and one of the earliest large format documentary filmmakers, he creates an exceptional record of one of the most incredible stories of human survival. This scripted 3D giant screen film and VR story will place audiences on the ice with the Endurance expedition in the background through re-enactments of Hurley's POV.

### *The Bumblebee Queen*

Principal Large Format
Release Date: 2018
Format: 3D
Length: 40 min.

All over the northern hemisphere, as winter turns to spring, mated bumblebee queens emerge from hibernation, the only survivors of all bumblebees from the previous year. Humans need bumblebees. Almost a third of the food we eat comes from plants pollinated by bees and other pollinators. Our story is about one queen in Britain. On an ancient and magical country estate of meadows, walled gardens, greenhouses and formal landscapes her destiny is to bring up the next generation of kings and queens. Enter the magical world...of *The Bumblebee Queen*.

### *Cleopatra's Lost World*

CineNova Productions, Inc.
Release Date: 2017
Format: 3D
Length: 40 min.

Cleopatra became Egyptian pharaoh at just 18 and spent her short life in Alexandria and in two nearby cities on the Nile Delta. Most of her world has since disappeared: what happened? Catastrophic earthquakes and tsunamis. Ours is a Cleopatra detective story. Sometimes the clues are close by; others take us beyond the Delta, down the valley of the Nile, and beyond to Greece and Italy. Our "lead detective" is celebrated maritime archaeologist Franck Goddio. He has found Cleopatra's drowned ancient cities at Alexandria, and at nearby Heracleion and Canopus.

### *Cool Planet*

K2 Communications
Release Date: 2018
Format: 3D
Length: 45 min.

*Cool Planet* is an immersive global journey that explores how science and technology, together with a cultural renaissance, are opening the door to a sustainable future in many of the world's most iconic mega-cities. The film will offer a practical vision for more livable cities that all people of all continents can connect with and be part of. We will showcase the human stories and real-world solutions that provide hope for a planet that can not only survive, but thrive for countless generations to come.

### *Earth Story*

December Media
Release Date: 10/31/2017
Format: 3D
Length: 45 min.

If the history of the earth were a 24-hour clock, then humans have only existed for just over a minute. This is the story of the rest of it. And what a story it is. Earth's history is nothing if not dramatic. It has had to cope with at least five major extinction events. It has seen monumental change — the creation of an atmosphere, the formation of water, the emergence of a magnetic field — all three of which led to the most monumental change of them all... life. *Earth Story* takes us on a visual journey to see our world during its birth, its infancy, and its adolescence. Discover that our world was once stranger than science fiction and more visually spectacular than our wildest dreams.

### *Einstein's Incredible Universe*

Cosmic Picture
Release Date: 2019
Format: 3D
Length: 45 min.

Today Albert Einstein is regarded as the most famous scientist of all time, his name shorthand for genius, yet few of us fully understand his discoveries and their impact on our lives. Now through a combination of stunning live-action cinematography and immersive CGI, audiences will experience first-hand the visceral "thought experiments" at the heart of Einstein's radical new vision of the universe. Along the way, we will come to appreciate how so many innovations we take for granted stem from his imagination and how his General Theory of Relativity remains the basis of nearly every current theory about how the cosmos works, from black holes and time travel to the recent discovery of gravitational waves.

### *Extreme Earth*

BBC Earth
Release Date: 2019
Format: 3D
Length: 40 min.

The planet's forces are so much more powerful than us. Volcanoes. Storms. Avalanches. They're spectacular, but volatile and destructive. *Extreme Earth* transports us to the very edge of these fearsome spectacles, using Iceland as a window into the dangerous natural forces that shape our world. In the middle of these unimaginable forces is a land people call home — nourished by thermal power and the bountiful seas — but always at risk from the next cataclysmic event. *Extreme Earth* reveals the raw power of our planet more intensely than ever before.

### *Great Barrier Reef*

December Media
Release Date: 10/31/2017
Format: 3D
Length: 40 min.

*Great Barrier Reef 3D* is the story of the tiniest building blocks of life that form the world's largest living structure. A healthy reef is a balanced environment and a life in harmony.

### *Human Body*

BBC Earth
Release Date: 2019
Format: 3D
Length: 40 min.

There is a story that unites everyone on earth, because of the one thing we all have in common, the most mind-blowing machine we know of in the universe — the human body. This film is a fantastic voyage through the body to discover how we all achieve the complex balancing act of being alive. Using the latest breakthroughs in medical imaging, combined with state-of-the-art 3D photo-real animation, this is your body as you've never seen or understood it before. This is a film is for anybody who has a body — for all of us.

### *Ironman*

Wasserman Media Group
Release Date: 2018
Format: 3D
Length: 40 min.

Embark on a 140-mile journey for the ultimate test of body, mind and spirit when the famous Ironman World Championship, arguably the most difficult one-day sporting event in the world, is brought to life on the IMAX screen. Against the backdrop of the big island of Hawaii, 2,000 athletes battle 45-mph crosswinds, 95-degree temperatures and a scorching sun through barren lava fields and along the Kona coast. Experience the intensity, emotion and physical demands of this dramatic triathlon competition and discover how the mind is the most powerful element in the human body.

### *Journey to the Future*

Know Rules Media
Release Date: 2018
Format: 3D
Length: 40 min.

The Kepler telescope has discovered over 3,200 confirmed exoplanets in the Milky Way galaxy alone and has unlocked mysteries of the universe greater than anyone could have possibly imagined. NASA, SETI and international institutions around the globe have turned their gaze to solve and explain these amazing phenomena. However, some of their natural explanations have been disproven. Join us as we travel to the most mysterious place in the galaxy. *Journey to the Future* centers on the potential for signs of intelligent life in the universe, exploring current scientific discoveries that may change our understanding of the universe and its impact on humanity.

### *Maximus 3D: Rise of the Jurassic Super Titan*

SK Films, Inc.
Release Date: 2018
Format: 3D
Length: 40 min.

Hidden in Colorado mudstone for 150 million years, the prehistoric bones unearthed in 1878 were enormous — the largest dinosaur fossils ever discovered. As the Bone Wars raged across the American West, earth's long-held secret revealed a massive sauropod spanning 190 feet, standing taller than a four-story building. Amphicoelias fragillimus, nicknamed Maximus, fended off the fiercest predators with its unimaginable size and a powerful tail the length of a blue whale, thought to unleash at supersonic speed. Heart-stopping 3D footage and state-of-the-art CGI will plunge audiences deep into the Jurassic period on an unprecedented scientific adventure with a rarefied peek at the largest animals to ever rock the planet.

### *The New Century*

Jamieson Films
Release Date: 2018
Format: 3D
Length: 40 min.

A future documentary. Meet seven characters from seven continents, living in the 22nd century. Can you recall life without rock 'n' roll or pop music? Fashion sans mini-skirts and bikinis? Dancing without swing or hip-hop? What grand and minute discoveries will exist in 2101? Through the profiles of seven individuals, experience first-hand the beauty, scale, and detail of ideas likely to shape our next era: brand new creative, artistic, and social concepts; novel breakthroughs; inspiration and transformation arising from scientific advances.

### *Pandas*

Imax Corporation
Release Date: 2017
Format: 3D
Length: 40 min.

An independent wildlife biologist in rural New Hampshire becomes the unlikely key to solving one of the most pressing issues in conservation — saving the giant panda. For 25 years, Ben Kilham quietly raised orphaned black bears and returned them to the wild in the forests of New England. But his life takes on new meaning when a group of Chinese scientists discover his work and bring him to China to lead a bold new project preparing captive-bred panda cubs to leave their coddled world behind and set off on a wild adventure in the snowy mountains of Sichuan.

### *The Planets*

Giant Screen Films
Release Date: 2018
Format: 3D
Length: 40 min.

Scale the poisonous volcanoes of Venus and the ancient red dunes of Mars. Bore through the icy crust of Europa to imagine life in hidden seas. Navigate the otherworldly archipelagos of Titan in the shadow of Saturn's dreamy rings. The Planets is a journey from science fiction to "science vision," an aspirational look at the next century in human spacefaring achievement, profiling the technological and pioneering stepping stones thought necessary for humankind to become a truly interplanetary species.

### *Prehistoric Jaws*

N3D Land Films
Release Date: 2019
Format: 3D
Length: 40 min.

In people's heads, *Jaws*, as a title, evokes immediately the deadly marine predators that haunt the seas nowadays. Speaking of marine predators, 15 million years ago, some sharks were very, very large… such as the famous "Megalodon" who was eating a prehistoric whale at breakfast. Compared to whales, sharks are very ancient. But at the beginning of their 400-million-year history, sharks were appetizers for giant fishes like "Dunkleosteus." As indicated by its name (working title) *Prehistoric Jaws* will tell the long story of the top marine predators through the ages. Starting nowadays with current whales and sharks, the film will go far back in time — 500 million years ago — and follow the evolution of sharks during three eras until today.

### *Secrets of the Universe*

Stephen Low Company
Release Date: 2018
Format: 3D
Length: 40 min.

Breakthrough advancements in technology are enabling never before possible scientific experimentation. These fascinating machines, such as the $13 billion Large Hadron Collider in Geneva, Switzerland, provide an unprecedented pathway to answers surrounding the nature of our universe. Thousands of scientists, with a diversity of backgrounds and expertise, journey from all over the world to labs like CERN (the host of the LHC) and Fermilab (new host of ICARUS and the highly-anticipated DUNE project) now with a real hope of unlocking the secrets that have long eluded us.

### *Superpower Dogs*

Cosmic Picture
Release Date: 2018
Format: 3D
Length: 40 min.

The true story of a rookie puppy who discovers his superpowers with the help of the world's most extraordinary search and rescue dogs. From the Canadian Rockies to the Italian Rivera to Northern Kenya, join these charismatic canines as they brave earthquakes and avalanches, bring criminals to justice, and lift our spirits. Audiences will experience how dogs see, hear, and smell the world and discover how we are harnessing their remarkable superpowers to heal, inspire, and save lives. We will never look at our best friends the same way again!

# D3D Laser Dome Demo in Cleveland

*(from **D3D DOME** on page 1)*

been in the GS business for some time will be aware of the many challenges in creating a digital system to replace 15/70 film projection on a dome. Many people have long felt that even the supposed "gold standard" of GS film, when projected on a dome, is less satisfactory than giant flat-screen projection. Common problems associated with dome projection have included 1) reduced contrast due to cross-reflection, 2) reduced resolution at the edges due to projection lens aberrations, 3) strobing and juddering caused by image motion across a very large screen at 24 fps, and 4) visible screen seams in bright scenes.

However, despite these faults, virtually everyone agrees that when everything is just right, dome projection is magical and creates a sense of immersion and realism that no other medium can match.

Fortunately, in the switch from film to digital projection new technology can solve most of the dome's perennial problems. In fact, of the four listed above, only cross-reflectance continues to be a significant challenge, although laser projection has the potential to provide much better contrast than film. As for the other issues, multi-projector digital systems mean that edge sharpness is no longer limited by a single fisheye projection lens, and strobing artifacts can (in principle) be reduced if films are made and projected at higher frame rates. High frame rate (HFR) was not economically feasible in the film era, and in the digital age it still entails somewhat higher production costs and as well as difficulties with the standardization of distribution formats. But a solution is within sight. Already, many fulldome shows are offered at 60 fps.

Dome seams cannot be fixed with a new projection system, but seamless screen technology now exists and has been installed in many GS domes. It is, of course, a significant additional expense — reportedly between $500,000 and $750,000, depending on size — but can be folded into the fundraising goals for a major theater renovation.

## Making domes digital

Since the GS world began to go digital, even before the introduction of the first IMAX digital system in 2008, virtually all of the theaters that have been converted are flat screens. The Digital Cinema Initiatives (DCI) specification, on which most digital projectors are now based, was developed for flat screens in multiplexes. Although these machines were usable for giant screens, particularly after 4K systems were introduced, the only digital systems available for domes were fulldome systems developed for planetariums.

*The Great Lake Science Center has the first D3D/Christie laser dome system.*

The first installation of a digital planetarium system — **Evans & Sutherland**'s Digistar — was alongside an IMAX film projector in the **Science Museum of Virginia**'s dome theater, which opened in 1983. By the time Virginia upgraded to Digistar II in 1997, several other museums with IMAX domes also had the system, which used a single CRT projector to display greenish vector graphics: monochrome lines and dots only. It was high tech in its day, but for recreating the night sky couldn't match the realism of the opto-mechanical star balls that planetariums had used for nearly a century.

However, in the early 2000s, the resolution and contrast levels of digital projectors had advanced to the point that they could project star fields that approached the quality of analog star balls, and the planetarium world began a rapid transition to digital. Developed by many companies, including E&S and **Sky-Skan**, "fulldome" systems (as they became known) were essentially customized to every location, with little standardization in their configurations. However, since virtually all planetariums had always produced their own shows, a standard distribution format (like 15/70 film) that would allow them to run each other's shows was not a priority at first.

A decade later, as the GS world was looking to go digital, many film dome operators who looked at fulldome systems as an option concluded they were not yet suitable: the image quality was not up to that of film, and replacing one film projector with an array of five, six, or more digital projectors, with the alignment and maintenance issues that would entail, was problematic.

However, in the last few years image quality and auto-alignment technology have improved to the point that E&S was able, in October 2014, to present a side-by-side comparison of 15/70 film and the Digistar 5 system, in the same theater that had housed the first Digistar projector: the Science Museum of Virginia. (*See article in the Oct.-Nov. 2014 issue.*)

That system, and a similar one demonstrated by Sky-Skan earlier that year at the **IMERSA Summit** in Boulder, CO (*see March-April 2014*), were marketed as "8K," although the actual count of unique pixels along any given meridian was about 6.5K.

*(see **D3D DOME** on page 14)*

All films are 3D unless noted, underlined titles are 2D
* New listing.
Updated information is printed in **bold**.
Unless noted, all films run about 40 minutes.
Some titles with limited release territories are not listed.

***Dream Big: Engineering our World***
*MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; DPs: Brad Ohlund, Greg MacGillivray, Ron Goodman. Release: Feb. 17, 2017.*
– Fall: filmed in China, Dubai, France, Haiti, Australia, Nepal, San Francisco, and Seattle.

***Train Time*** (wt)
*Stephen Low Company; distributor: Stephen Low Company; director: Stephen Low; producer: Pietro Serapiglia. 2D. Release: February 2017.*

***Kong: Skull Island***
*Legendary Pictures; distributor: Warner Bros.; director: Jordan Vogt-Roberts. Cast: Brie Larson, Tom Hiddleston, Samuel L. Jackson, Toby Kebbell, Tian Jing, John Goodman. Release: March 10, 2017. DMR.*

***Amazon Adventure***
*SK Films; distributor: SK Films; director: Mike Slee; producers: Jonathan Barker, Wendy MacKeigan, Mike Slee, Yuri Sanada; DPs: Gerry Vasbenter, Richard Kirby; script: Wendy MacKeigan, Carl Knutson; executive producers: Jonathan Barker, Sean B. Carroll. Cast: Calum Finlay, Ed Birch, Bege Muniz, William Postlethwaite, Robert Daws. Release: April 2017.*
– July-September: Began filming in various locations in Amazonas State, Brazil.

***Full Charge: The Power of Innovation*** (wt)
*N3D Land Films; distributor: nWave Pictures; directors: Pascal Vuong, Ronan Chapalain; producers: Catherine Vuong, Pascal Vuong; script: Pascal Vuong; DP: Vern Nobles; score: Franck Marchal; executive producers: Franck Savorgnan, Christian Fry, Jacob Lienau. Cast: Bertrand Piccard, André Borschberg. Release: May 2017.*
– December: worked with the Solar Impulse Team in Switzerland.
– January: 2D and 3D animation start.

***Dunkirk***
*Warner Bros.; distributor: Warner Bros.; director: Christopher Nolan. Cast: Tom Hardy, Cillian Murphy, Harry Styles, Mark Rylance, Kenneth Branagh, James D'Arcy. 2D. Release: July 21, 2017. DMR.*

***Cuba***
*Golden Gate 3D; distributor: Giant Screen Films; director, producer: Peter Chang. Release: Summer 2017.*

***Earth Story*** (wt)
*December Media; distributor: MacGillivray Freeman Films; directors: Russell Scott, Stephen Amezdroz; producers: Stephen Amezdroz, Matt Downey; script: Klaus Toft; executive producers: Tony Wright, Stuart Menzies. Release: October 2017.*

***Great Barrier Reef 3D*** (wt)
*December Media; distributor: MacGillivray Freeman Films; directors: Richard Fitzpatrick, Stephen Amezdroz; producer: Stephen Amezdroz; script: Klaus Toft; DP: Richard Fitzpatrick; executive producers: Tony Wright, Stuart Menzies. Release: October 2017.*

***Maximum Power***
*Masters Digital, 144 Productions; distributor: tba; Release: Fall 2017.*

***Soar***
*RPG Productions, Soaring the West, Inc.; distributor: tba; director: Matthew Murray; producers: Jennifer Casey, Rick Gordon; DP: Brandan Carlson; executive producers: Jennifer Casey, Rick Gordon. Release: fall 2017.*
– July: Filmed world record high-altitude flight in Patagonia, Argentina.

***Avatar 2***
*Lightstorm Entertainment; distributor: Twentieth Century Fox; director: James Cameron. Cast: Zoe Saldana, Sigourney Weaver, Sam Worthington, Stephen Lan. Release: Dec. 25, 2017. DMR.*

***Earthflight 3D***
*John Downer Productions, BBC Earth; distributor: BBC Earth, Giant Screen Films; director, producer: John Downer; executive producers: Neil Nightingale, John Downer. Release: 2017.*
– Post-production is under way.

***Incredible Predators*** (wt, formerly *Predators*)
*Silverback Productions, BBC Earth; distributors: BBC Earth, Giant Screen Films; director, producer: Alastair Fothergill; DP: Jamie McPherson; score: George Fenton; executive producers: Neil Nightingale, Alastair Fothergill. Release: 2017.*
– Post-production is under way.

***Lightspeed Pioneers***
*No Final Frontier Productions, Mind's Eye Creative, Wonder Mill Cosmos; distributor: BIG & Digital (flat-screen), Evans & Sutherland (fulldome); director, producer, writer: Lee Fanning. 2D. Release: 2017.*

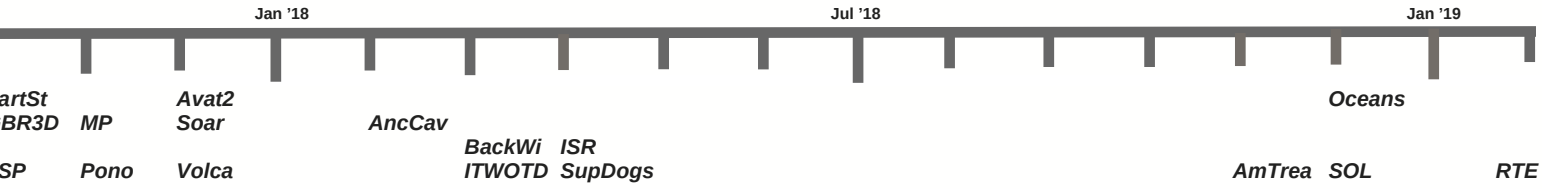
***Pono: The Secret of Hawaii***
*Happy Planet Productions; distributor: tba; director, DP, writer: Pierre Hugues Routhier; producers: Richard W. Kroon, Margaret Goode; score: Cody Westheimer. Executive producers: Pierre Hugues Routhier, Richard W. Kroon. Cast: "Uncle" Earl Kamakaonaona. Release: 2017.*

***Ancient Caves*** (wt)
*Oceanic Research Group; distributor: MacGillivray Freeman Film Distribution; director, DP: Jonathan Bird; producers: Jonathan Bird, **Art Cohen**; script: Art Cohen; score: Bruce Zimmerman; **executive producer: Shaun MacGillivray**. Cast: Dr. Gina Moseley, Dr. Larry Edwards, Brian Kakuk, Todd Kelly. For 15/70 dome only. **Release: early 2018.***
– Fall: Shot in Death Valley, France, Bahamas, Mexico.
– February 2017: will film in a submerged cave in Death Valley, beneath the Nevada desert.

***Volcanoes: The Fires of Creation***
*Digital Crossing Productions; distributor: SK Films; director, DP: Michael Dalton-Smith; script: Michael Dalton-Smith, Karen Gordon; score: Robert Kroledge; executive producers: Michael Dalton-Smith, Jonathan Barker. Cast: Carsten Peters. Release: early 2018.*
– Shooting planned for Hawaii, Ethiopia, and Mexico.

***Backyard Wilderness***
*Archipelago Films, Arise Media; distributor: SK Films; directors, producers: Andrew Young, Susan Todd; script: Susan Todd, Andrew Young, Mose Richards; DP: Andrew Young. Release: Spring 2018.*
– **Oct-Nov: Filmed coyote-deer predation in suburban areas of New York State, along with other fall activities of our animal characters.**

***In Saturn's Rings***
*SV2 Studios; distributor: BIG & Digital; director, producer, writer, executive producer: Stephen van Vuuren. 2D. Release: Spring 2018 (flat and dome version); fall 2018 (fulldome).*
– September: final assembly and rendering began.
– Film will include Sept. 2017 "Grand Finale" crash of Cassini spacecraft into Saturn.
– Rough cut and teaser trailer will be shown at fall 2017 GSCA conference




***In the Wake of the Dolphin*** (wt)
*Milbrand Cinema; distributor: tbd; director, producer, DP: Lance Milbrand; editor: Dave Choice; score: Icarus Music. Cast: Kathleen Dudzinski, Eldon Bolton. Release: spring 2018.*
– Shooting planned for early 2017.

***Superpower Dogs*** (wt)
*Cosmic Picture; distributor: tbd; director: Daniel Ferguson; producers: Taran Davies, George Duffield, Dominic Cunningham-Reid, Daniel Ferguson; script: Daniel Ferguson; DP: Reed Smoot. Release: spring 2018.*

***Oceans: The Blue Planet ****
An extraordinary journey of discovery and wonder, transporting the audience to the deep, mysterious worlds of our oceans.
*BBC Earth, Alucia Productions; distributor: BBC Earth, Giant Screen Film. Release: December 2018.*
– December: Shooting in Antacrtica.

***America's Treasures*** (wt)
Jazz, blues, zydeco, old-time country music and many other variations on America's musical heritage are at the heart of *America's Treasures*.
*MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DPs: Brad Ohlund; score: Steve Wood. Release: 2018.*

***Sea of Love 3D*** (wt)
*Achtel Pty. Ltd., House of 3D; distributor: tba; director: Pawel Achtel; producers: Pawel Achtel, Stuart Monksfield; DP: Pawel Achtel; script: Jan Aldenhoven. Release: 2018.*

***Return to Everest*** (wt)
*MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DPs: Brad Ohlund, Michael Brown, Greg MacGillivray, Jack Tankard, Ron Goodman; score: Steve Wood. Release: 2019.*

MacGillivray Freeman Films

*Greg MacGillivray (at the IMAX Solido 15/65 3D camera) filming a roller coaster for* Dream Big.

*(from **D3D DOME** on page 11)*

Both were generally perceived as being virtually as good as GS film by those who attended the demos.

E&S took matters one step further with a demonstration, at the **Giant Screen Cinema Association** conference in Toronto in October, of its "True8K" system (*see Oct.-Nov. 2016*). It, too, was very well received. However, the E&S system uses an array of ten projectors placed throughout the dome to achieve that level of detail, each projector powered by six UHP lamps. At a few hundred dollars each, the UHP lamps are not pricey individually, but 60 of them would almost certainly cost more than the single large xenon lamp used in 15/70 film projectors.

## Imax's efforts

The world's leading provider of giant-screen projection systems, **Imax Corporation**, rolled out its second-generation, laser-illuminated, digital projection system in late 2014, and said at the time that a laser system for domes would follow about a year later. The **Science Museum of Minnesota** in St. Paul was slated to be the test site and first installation, with a debut set for late 2015. However, that date came and went with no installation or announcement.

In fall 2015 rumors circulated that Imax was considering dropping the originally planned configuration of two 4K laser projectors at the back of the dome in favor of a single projector in the center "doghouse" position (*see Shorts, September 2015*). Presumably, the latter arrangement would have been less complicated and less expensive. However, the idea seems to have been dropped.

In May 2016, Imax hosted a demo of a partial system in St. Paul, using only one laser projector (*see May-June 2016*). Although most people who attended were impressed by the image quality, the Imax reps present didn't say when the completed system would be available. No further announcements have been made about a launch, which some observers feel might not happen before 2018.

## The D3D/Christie system

This is the context in which the D3D/Christie system arrives, although not without having experienced its own teething pains: when first announced in the spring of 2015 it was expected to be demoed that fall and roll out in early 2016. Despite a delay of six to nine months, it has arrived well ahead of its primary rival, IMAX.

It is the world's first laser-illuminated system designed specifically for giant-screen domes, and it combines aspects of the various other options available: like the proposed IMAX system, it uses laser projectors placed at the back of the theater, although three instead of IMAX's two. This gives it higher resolution — 6K — than the IMAX system, which is only 4K, although less than the E&S True8K.

As installed in Cleveland's 79-foot (24-meter) dome, each of the three Christie projectors uses an array of six laser modules rack mounted separately from the projectors; their light is delivered to the projector head via fiber optic cables. Each projector emits 30,000 lumens, for a total on the dome of 90,000. However, this is only 50% of the theoretical capacity of the units. More lasers can be added if needed for larger or less reflective domes, or as the original lasers age and start to dim. The stated reflectance of the image in Cleveland is 3.5 foot-Lamberts.

The D3D/Christie playback server accepts virtually all video and computer formats (e.g., live camera, Web streaming, PowerPoint, DVD, broadcast TV, video games, etc.) and has a user interface that allows the operator to place source images in windows, move them around, and position them where desired on the screen.

The standard system is capable of playback at 60 fps and is upgradeable to 120 fps. Threinen says that in the future the system will also be upgradeable to high-dynamic-range (HDR) presentations.

As mentioned above, DCI-compliant films cannot be played through the D3D/Christie system; for that, a separate 4K insert projector is provided. The one in Cleveland is xenon-powered, but a laser insert projector could be installed.

Although the system can play back 4K files (the primary digital distribution format for GS theaters), it uses a proprietary format to display higher-quality 6K content. D3D says that it will not restrict theater clients from showing other producers' films, and will convert all material at reasonable rates.

(When Imax Corporation introduced its first digital system, it used a proprietary version of the DCI format over which it had exclusive control, contrary to the open-source intent of the DCI process. Imax initially used this monopoly to charge substantially more for IMAX digital "prints" than other post houses charged for standard DCI "prints," and imposed restrictions on the films it would agree to convert, declining to allow at least one film — **National Geographic**'s *U2 3D* — to be shown in IMAX theaters.)

Unlike Imax, which leases its projection systems, charges royalty fees, and has a mandatory annual service contract, D3D will sell its systems outright, will charge no royalties, and will offer, but not require, service contracts.

## The demonstration

Each theater client saw a demonstration that consisted of an introduction by D3D's **Derek Threinen**, followed by ten minutes of 4K clips from three films distributed by **Giant Screen Films** (D3D's sister company): *The Last Reef* (captured in 5K digital), *Pulse: A STOMP Odyssey* (shot on 15/70 film, scanned at 8K), and a CGI sequence from *Journey to Space*. These were followed by five minutes of 6K footage from **MacGillivray Freeman Films**' *Magic of Flight* (15/70, 8K scan), *Yellowstone* (15/70, 8K scan), and **Golden Gate 3D**'s work in progress, *Cuba* (8K digital capture).

The DCI-compliant insert system was demonstrated, as was the 5.1-channel sound system. (D3D is authorized to install the **Dolby** Atmos system, although Cleveland did not choose that option.) The various capabilities of the user interface were also shown, and then guests were invited to tour the projection booth.

## The reactions

As mentioned, representatives from 19 giant-screen domes saw the November demonstration, and based on their positive responses, D3D provided *LFX* with their contact information and invited us to solicit their frank impressions. We e-

mailed all of them, and seven replied, including some who hadn't been given permission by their employers to speak publicly, or who asked not to be identified.

We asked ten questions about the D3D demo, about other dome demos they've seen, and about their specific plans for converting to digital. The first few asked about their overall impressions of the D3D system and its image quality. Most were extremely impressed.

**Howard George**, chief projectionist at the **Michigan Science Center** in Detroit said, "The D3D system delivers very good picture and sound, and is very cost-effective and incredibly flexible. It's the most user-friendly system I've seen. The sharpness was what you'd expect from a 6K system, comparable to the E&S 8K system: incredibly sharp."

**Gary Monti** and **Kerri Kiker** from the **Cradle of Aviation Museum** in Garden City, NY, said, "It blew us away. We checked the image from every angle of the theater. Two of the samples were from films that we have played. In both cases...they looked better on this system than through our 15/70 projector."

**Jeff Myer**, director of theater operations at the **Museum of Science and Technology** in Syracuse, NY, said the D3D's image "looked like a brand new 15/70 [print], but with crisp edges and not fuzzy, like most dome prints I've seen."

**Berend Reijnhoudt**, who came all the way from **Omniversum** in the Hague, Netherlands, agreed, saying "it matched the quality of film."

However, there was some dissension. Three participants said the contrast was not as good as they expected, with blacks that were noticeably gray. One complained that pixels were visible when sitting close to the screen, and that the top of the image seemed to be cropped more than a film image would have been. However even those who expressed these concerns praised the system for its brightness and color saturation and the lack of any visible edge blending.

In comparing D3D/Christie to other systems, Detroit's George gave a slight edge on image quality to the E&S 8K system shown in Toronto, but added, "I preferred D3D's setup of putting all the projectors in the upper projection booth. The D3D system is far cheaper initially, and with fewer projectors, seems more affordable long-term."

Garden City's Kiker said that the E&S 6K system in Richmond "was not as vibrant or crisp as the lasers in Cleveland, but it was fulldome, and that is a factor for us." In other words, a system with projectors placed all around the dome, rather than just in the back, can cover the entire surface of the dome, including behind the audience's heads, which is desirable when running astronomy programs, as Kiker does in her theater.

*The 4K xenon insert projector*

Asked about the strengths of the D3D/Christie system, many praised its ease of use, sound system, flexibility with respect to input sources, and low cost. (*LFX* was asked by D3D not to disclose the pricing information presented at the demo, and we have no confirmed prices on the E&S or IMAX systems. However, we believe that both are significantly more expensive than the D3D/Christie.)

Nearly all of our respondents said that their top priority in a digital dome system is image quality that matches or exceeds film. Most said that they are seriously considering the D3D system and waiting to see or hear more about the IMAX dome system. Although some are considering the E&S 8K or another fulldome system, many were either concerned about the expense and complexity of keeping ten projectors running, or rejected the notion outright.

Most people we heard from do not seem to be in a big hurry to switch. In 2012, the Cradle of Aviation dropped the IMAX brand (but kept the 15/70 projector it owned outright) and installed a **Global Immersion** fulldome system in its 76-foot (24-meter) dome. (Global Immersion is now was acquired by **Electrosonic** in 2013.) Kiker says she expects to decide on a new system by the end of 2017, but that was the exception. Some said they didn't know when they'd decide, Reijnhoudt said "I hope before 2019," and Detroit's George said "I think we'll be running film for another four to five years or so."

## Conclusions

D3D offers the first, and so far, only, laser-based digital projection system for giant-screen domes. It has beaten industry leader Imax Corporation to the market, and looks to have the field to itself for perhaps a year or more. Its only current competitors are fulldome suppliers who may be able to match or exceed D3D's image quality but with systems that are substantially more complex and expensive.

The flexibility and user-friendliness of the D3D/Christie system were nearly universally praised by those we heard from, and its image quality, if not perfect, is very good for the price point, and is capable of being improved with future technology upgrades.

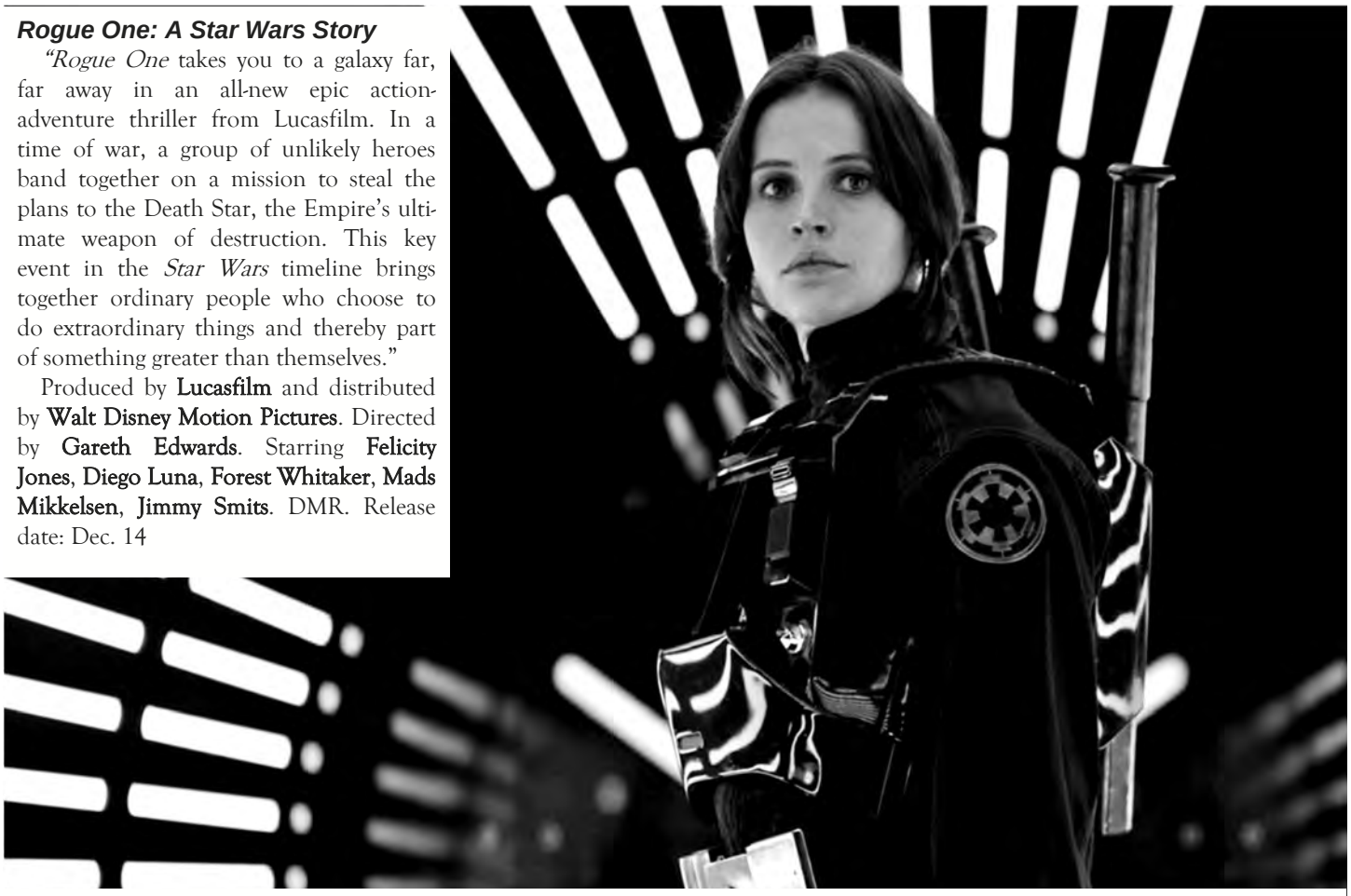
There are about 60 dome theaters with 70mm film projection operating today, 43 of which are IMAX. D3D is well placed to convert any that don't care to wait for the IMAX dome system or that prefer a lower-cost solution.

# Premiering This Month

### *Rogue One: A Star Wars Story*

*"Rogue One* takes you to a galaxy far, far away in an all-new epic action-adventure thriller from Lucasfilm. In a time of war, a group of unlikely heroes band together on a mission to steal the plans to the Death Star, the Empire's ultimate weapon of destruction. This key event in the *Star Wars* timeline brings together ordinary people who choose to do extraordinary things and thereby part of something greater than themselves."

Produced by **Lucasfilm** and distributed by **Walt Disney Motion Pictures**. Directed by **Gareth Edwards**. Starring **Felicity Jones**, **Diego Luna**, **Forest Whitaker**, **Mads Mikkelsen**, **Jimmy Smits**. DMR. Release date: Dec. 14



*Felicity Jones is rebel Jyn Erso in* Rogue One.

*(from **SHORTS** on page 24)*

### Ultrawide version of *Voyage*

A unique repurposing of **Terence Malick**'s ***Voyage of Time*** ran briefly in 21 IMAX theaters starting Dec. 9. Officially titled ***Voyage of Time: The IMAX Experience in Ultra Widescreen 3.6***, the 40-minute film, most of which was shot on 15/65 film, was reframed to a 3.6:1 aspect ratio. This is much wider than any other widescreen format; most movies are shot at the 1.85 ratio, conventional "scope" films are 2.35, and Ultra Panavision 70mm, used to film *Ben Hur* (1959), *It's a Mad, Mad, Mad, Mad World* (1963) and most recently *The Hateful Eight* (2016), is "only" 2.76:1.

The ultra widescreen version of *Voyage* also drops the narration by actor **Brad Pitt** in favor of a track with only music and sound effects.

According to an article in *Variety*, Malick and DP **Paul Atkins** realized during editing that they could reframe the 15/65 original, which has a native ratio of 1.43, to the extreme 3.6 format. "We were stunned at how it affected you emotionally and how immersive it was," Atkins said. He explained, "when you're framing for IMAX, the lower third of the frame is where the audience's attention is. The top of the frame, you don't often put important information up there. So you can actually extract a more narrow aspect ratio out of that frame and it still works."

### Imax hosted *VOT* Oscar screenings

To boost ***Voyage of Time***'s chances of winning an Academy Award, **Imax Corporation** held eight screenings of **Terence Malick**'s avant-garde nature documentary in the IMAX screening room at its Los Angeles headquarters in November. The screenings were intended to allow members of the **Academy of Motion Picture Arts and Sciences** who vote on the nominations to see the film in its original format, rather than on video. Its original run in IMAX theaters ended in October.

Ten giant-screen films have been nominated for Oscars, most in the Documentary Short category. Only one has won: ***The Old Man and the Sea*** (1999), which won for Best Animated Short.

Nominations for the 89th Academy Awards will be announced on Jan. 24, 2017, and the awards will be presented on Feb. 26.

# Bookings: December 2016 by Film

## 561 bookings of 89 films in 167 theaters

These listings to not include Hollywood films shown in multiplex IMAX theaters. Those films are listed when they are shown in non-multiplex theaters, and conversely, non-Hollywood giant-screen films showing on multiplex IMAX screens are also listed, where known.

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21

| Film | Theater | Open | Close |
|---|---|---|---|
| ACGOTS | Corpus Christi Lex | 6/17/16 | 6/17/17 |
| | Dayton | 6/17/16 | 5/31/17 |
| | Memphis Pink | 5/7/16 | 6/22/18 |
| | **Singapore DC** | **8/1/16** | **3/1/17** |
| Africa | Hague | 10/11/16 | 10/11/17 |
| AirRacer | Hutchinson | 1/1/15 | 12/31/16 |
| AIWC | Chandigarh | 9/5/14 | 12/31/16 |
| | Sacramento Imx | 5/1/15 | 12/31/16 |
| Amazon | Syracuse MOST | 4/1/16 | 5/31/17 |
| AMMM | Melbourne MV | 7/1/16 | |
| Animalop | Pittsburgh CSC | 1/1/10 | |
| AOTE | Sioux Falls | 4/1/16 | 6/30/17 |
| AsterME | Jersey City | 4/15/16 | 4/14/17 |
| | Lehi | 5/27/16 | 5/30/17 |
| BeauPlan | Salt Lake City Clark | 4/29/16 | 4/30/17 |
| Bugs | Calgary TS | 9/28/15 | 9/28/17 |
| | Columbus COSI | 9/15/14 | 6/30/17 |
| | Edmonton TWS | 12/26/13 | 6/30/17 |
| | Fort Worth | 2/1/16 | 1/8/17 |
| | Lodz CC | 8/24/15 | 8/24/17 |
| | London SM | 10/22/16 | 3/22/17 |
| | San Diego RHF | 7/1/14 | 6/30/17 |
| | Vancouver TWS | 3/11/06 | 6/30/17 |
| CRA | Hartberg | 3/25/15 | 12/31/16 |
| | Pittsburgh CSC | 10/1/15 | 12/31/16 |
| CV | Alexandria BA | | 12/31/16 |
| D-Day | Austin TSHM | 5/1/14 | 12/31/16 |
| | Columbus GA NIM | 5/23/14 | 12/31/16 |
| | Erie | 11/11/15 | 7/6/17 |
| | Fort Worth | 9/5/15 | 6/30/17 |
| | Gatineau | 9/1/15 | 3/30/18 |
| | Hastings | 5/15/15 | 5/31/17 |
| | Hutchinson | 4/21/14 | 6/30/17 |
| | Pittsburgh CSC | 5/15/15 | 12/31/16 |
| | Raleigh | 5/23/14 | 2/1/17 |
| | Seattle PSC 2 | 3/29/14 | 6/30/19 |
| | Sudbury | 5/30/16 | 6/1/17 |
| | Vancouver TWS | 11/7/15 | 11/12/17 |
| | Victoria DCI | 3/21/14 | 12/31/16 |
| DIA | Hartberg | 3/25/15 | 12/31/16 |
| DinoAliv | Atlanta FMNH | 8/15/16 | 8/14/17 |
| | Davenport Put | 2/1/15 | 6/30/17 |
| | Fort Worth | 7/15/16 | 6/9/17 |
| | Houston MNS | 12/15/15 | 6/30/17 |
| | Mexicali | 11/5/16 | 5/31/17 |
| | Mobile | 9/24/16 | 4/14/17 |
| | Tampa MOSI | 1/30/16 | 6/30/17 |
| Dolphins | **Boston MOS** | **4/9/16** | **3/1/17** |
| | Fort Worth | 5/28/16 | 12/31/17 |
| | **Hague** | **10/11/11** | **3/1/17** |
| | **Speyer Dome** | **8/22/12** | **3/1/17** |
| | Speyer Dome | | 12/31/16 |
| | Syracuse MOST | 4/1/16 | 5/31/17 |
| Dragons | Guayaquil | 5/1/14 | 12/31/16 |
| | Syracuse MOST | 7/2/16 | 7/1/17 |
| DSC | Davenport Put | 2/6/15 | 3/9/17 |
| | Dearborn THF | 3/25/16 | 3/25/17 |
| | **Gatineau** | **8/5/16** | |
| | **McMinnville** | **6/16/16** | |
| | **Milwaukee** | **10/9/15** | |
| | **Peoria RM** | **11/17/16** | **11/16/17** |
| | Raleigh | 1/16/15 | 1/15/17 |
| Everest | **Baltimore MSC** | **9/15/15** | **9/14/17** |
| | Hartberg | 3/25/15 | 12/31/16 |
| ExtrWeat | Boston MOS | 10/15/16 | 10/14/17 |
| | Davenport Put | 10/15/16 | 2/15/17 |
| | Des Moines | 10/15/16 | 10/14/17 |
| | Hastings | 10/19/16 | 10/14/17 |
| | Houston MNS | 10/15/16 | 10/14/17 |
| | Hutchinson | 10/24/16 | 10/14/17 |
| | Jersey City | 10/15/16 | 10/14/17 |
| | Kansas City Sci | 10/15/16 | 10/14/17 |
| | Lehi | 10/15/16 | 10/14/17 |
| | Louisville KSC | 10/15/16 | 10/14/17 |
| | McMinnville | 10/27/16 | 10/26/17 |
| | Milwaukee | 10/15/16 | 10/14/17 |
| | Orlando SC | 10/15/16 | 10/14/17 |
| | Peoria RM | 10/15/16 | 10/14/17 |
| | Pittsburgh CSC | 10/15/16 | 10/14/17 |
| | Raleigh | 10/17/16 | 10/14/17 |
| | Regina | 10/15/16 | 10/14/17 |
| | Saint Augustine | 10/15/16 | 1/1/17 |
| | Salt Lake City Clark | 11/18/16 | 11/17/17 |
| | San Diego RHF | 11/11/15 | 10/14/17 |
| | San Jose Tech | 10/15/16 | 10/14/17 |
| | Sudbury | 10/15/16 | 10/14/17 |
| | Victoria DCI | 10/28/16 | 10/14/17 |
| | Virginia Beach AMSC | 10/15/16 | 10/14/17 |
| FightPil | Chantilly | 12/10/04 | 7/17 |
| | Corpus Christi Lex | 5/12/12 | 7/17 |
| | Dayton | 3/1/13 | 6/30/17 |
| | Huntsville USSRC | 7/1/13 | 7/1/17 |
| | McMinnville | 3/23/12 | 7/1/17 |
| FlyMons | Calgary TS | 1/1/15 | 4/15/17 |
| | Edmonton TWS | 1/4/16 | 1/3/17 |
| | Kenner | 6/4/16 | 6/3/17 |
| | Kuwait SCK | 9/5/16 | 9/4/17 |
| | Philadelphia FI | 11/25/16 | |
| FMTTM | Saint Louis SC | 7/1/16 | 12/31/16 |
| FON | Davenport Put | 5/18/16 | 5/17/17 |
| | Harrisburg | 10/15/15 | 11/2/17 |
| | Louisville KSC | 6/18/15 | 7/2/17 |
| FOTB | Apple Valley Imx | 6/5/15 | 12/31/16 |
| | Baton Rouge LASM | 9/1/15 | 8/31/17 |
| | Calgary TS | 6/28/13 | 12/31/16 |
| | Chicago MSI | 2/28/14 | 6/30/17 |
| | Cleveland | 11/27/13 | 6/30/17 |
| | Columbus COSI | 9/1/14 | 6/30/17 |
| | Davenport Put | 2/15/13 | 6/30/17 |
| | Edmonton TWS | 12/26/13 | 6/30/17 |
| | Gatineau | 10/5/12 | 6/30/17 |
| | Hampton VASC | 3/29/13 | 6/30/17 |
| | Harrisburg | 2/2/14 | 6/30/17 |
| | Hastings | 3/17/13 | 6/30/17 |
| | Houston MNS | 10/4/12 | 12/31/17 |
| | London BFI Ode | 9/6/13 | 1/31/17 |
| | Louisville KSC | 9/30/12 | 6/30/17 |
| | Memphis Pink | 3/1/14 | 5/27/17 |
| | Nuremberg | 11/19/14 | 12/31/16 |
| | Orlando SC | 3/1/14 | 6/30/17 |
| | Peoria RM | 4/1/16 | 8/26/17 |
| | Phoenix ASC | 10/7/16 | 3/25/17 |
| | Pittsburgh CSC | 3/15/13 | 12/31/16 |
| | Richmond SMV | 5/1/13 | 6/30/17 |
| | Sacramento Imx | 8/13/13 | 6/30/17 |
| | Saint Augustine | 1/18/13 | 12/31/16 |
| | Saint Paul SMM | 7/1/16 | 6/30/17 |
| | Salt Lake City Clark | 2/8/13 | 8/6/17 |
| | San Antonio 3D AMC | 5/15/15 | 1/31/17 |
| | San Diego RHF | 10/12/12 | 9/30/17 |
| | San Jose Tech | 2/9/13 | 6/30/17 |
| | Shanghai 3D STM | 1/1/16 | 12/31/16 |
| | Syracuse MOST | 7/4/15 | 7/3/17 |
| | Tallahassee CLC | 1/18/13 | 6/30/17 |
| | Valencia Spn | 7/1/15 | 6/30/17 |
| | Vancouver TWS | 6/16/13 | 6/30/17 |
| | Victoria DCI | 4/5/13 | 6/30/17 |
| | Washington NMNH | 10/5/12 | 1/13/17 |
| G3DNW | Al Khobar | 8/20/15 | 2/20/17 |
| | Apple Valley Imx | 10/3/14 | 4/28/17 |
| | **Berlin CS** | **4/20/14** | **10/19/17** |
| | Bogota Mal | 6/24/16 | 6/23/17 |
| | Boston NEA | 2/15/16 | 12/31/16 |
| | Budapest CC | 4/24/14 | 5/21/17 |
| | Guayaquil | 4/20/14 | 5/4/17 |
| | Hastings | 2/10/15 | 6/10/17 |
| | Houston MNS | 6/6/16 | 5/31/17 |
| | Louisville KSC | 6/18/15 | 6/30/17 |
| | Lucerne | 6/5/14 | 12/4/16 |
| | Melbourne MV | 4/11/16 | 4/10/17 |
| | **Moscow BFC** | **10/6/14** | **8/31/17** |
| | **New Orleans** | **12/22/16** | **2/28/17** |
| | **Orlando SC** | **7/5/14** | **1/4/18** |
| | Parker | 7/30/16 | 1/27/17 |
| | Philadelphia FI | 9/6/16 | 9/5/17 |
| | Prague CC | 5/22/14 | 5/21/17 |
| | Saint Augustine | 4/1/15 | 4/30/17 |
| | Seattle PSC 2 | 11/20/15 | 4/30/17 |
| | Virginia Beach AMSC | 5/28/16 | 5/27/17 |
| GC | Grand Canyon DCI | 11/1/99 | 12/17 |
| GCA | Grand Rapids Cel | 4/22/16 | 4/21/17 |
| | Paris Geo | 7/1/14 | 12/31/16 |
| | Richmond SMV | 6/1/16 | 12/31/16 |
| | Shanghai 3D STM | | 12/31/16 |
| | Sinsheim | 10/31/09 | 12/31/16 |
| GlobSoun | **Seattle PSC 1** | **10/1/16** | **10/1/17** |
| Gruffalo | Hastings | 7/8/16 | 12/31/16 |
| | Saint Augustine | 1/1/15 | 12/31/16 |
| GruffChi | Saint Augustine | 2/1/15 | 12/31/16 |
| | Sudbury | 2/1/16 | 12/31/16 |
| GWS | Albuquerque NMMNH | 7/1/16 | 6/30/17 |
| | Boston NEA | 5/31/13 | 4/30/18 |
| | Chicago MSI | 5/27/16 | 5/31/17 |
| | Fort Worth | 5/28/16 | 1/18/17 |
| | Galveston | 6/28/14 | 12/31/16 |
| | Gatineau | 10/7/16 | 6/30/18 |
| | Mobile | 5/28/16 | 5/30/17 |
| | **New Orleans** | **12/26/16** | **12/31/17** |
| | Phoenix ASC | 9/15/16 | 9/30/17 |
| | Raleigh | 12/17/15 | 12/31/16 |
| | Sacramento Imx | 2/20/15 | 6/30/17 |
| | Sudbury | 3/3/16 | 3/31/17 |
| | Tampa MOSI | 1/1/16 | 6/30/18 |
| HCBTD | San Simeon DCI | 8/17/96 | |
| HidUniv | Glasgow | 5/2/14 | 12/31/16 |
| | London SM | 10/18/13 | 12/31/16 |
| | Monterrey Pap | 10/25/16 | 2/23/17 |
| | Tallahassee CLC | 2/14/14 | 12/31/16 |
| | Valencia Spn | 4/1/14 | 12/31/16 |
| HOTB | Dongguan STM | 3/1/16 | 2/28/17 |
| HumanBod | **Hague** | **1/11/11** | **12/31/17** |
| | **Vancouver TWS** | **7/1/16** | **6/30/18** |
| HumpbWha | **Baltimore MSC** | **7/1/15** | **3/1/17** |
| | Boston NEA | 2/13/15 | 12/31/16 |
| | **Copenhagen TBP** | **10/8/15** | **3/1/17** |
| | Davenport Put | 6/1/16 | 6/1/17 |
| | Hague | 6/28/16 | 6/17/17 |
| | Houston MNS | 3/13/15 | 3/15/17 |
| | Indianapolis Imx | 7/1/16 | 12/31/16 |
| | Kuwait SCK | 7/6/16 | 12/31/16 |
| | Montreal SC | 9/23/16 | 6/16/17 |
| | Nuremberg | 4/30/15 | 12/31/16 |
| | Orlando SC | 10/28/16 | 10/27/17 |
| | **Paris Geo** | **7/7/15** | **3/1/17** |
| | Pittsburgh CSC | 6/17/16 | 12/31/16 |
| | Raleigh | 3/20/15 | 3/1/17 |
| | Richmond SMV | 3/14/15 | 12/31/16 |
| | Sacramento Imx | 8/19/16 | 1/31/17 |
| | Sinsheim | 5/21/15 | 1/31/17 |
| | Tallahassee CLC | 2/20/15 | 12/31/16 |
| | Tijuana | 7/15/16 | 7/14/17 |
| | Vancouver TWS | 10/9/15 | 12/30/16 |
| Jerusale | Columbus COSI | 2/11/15 | 2/10/17 |
| | **Copenhagen TBP** | **12/1/14** | |
| | Fort Worth | 3/21/16 | 6/30/17 |
| | Galveston | 11/12/15 | 1/7/17 |
| | **Hague** | **3/31/14** | |
| | Kansas City Sci | 9/19/14 | 3/17/17 |
| | Louisville KSC | 1/20/14 | 7/2/17 |
| | Mexicali | 2/9/16 | 2/9/17 |
| | Milwaukee | 10/9/15 | 7/30/17 |
| | Peoria RM | 11/14/15 | 11/4/17 |
| | Pittsburgh CSC | 3/7/14 | 12/31/16 |
| | **Portland OMSI ET** | **11/18/13** | **5/30/17** |
| | Raleigh | 2/21/14 | 2/28/17 |
| | **Saint Louis SC** | **10/4/13** | |
| | Salt Lake City Clark | 11/22/13 | 12/31/16 |
| | **San Diego RHF** | **11/20/15** | |
| | San Jose Tech | 3/15/15 | 6/20/17 |
| | Speyer Dome | 12/12/13 | 1/8/17 |
| | **Tallahassee CLC** | **11/15/14** | |
| JIAC | Baltimore MSC | 9/15/15 | 9/14/17 |
| | Gatineau | 7/17/15 | 12/31/16 |
| | Nanchang JTSC | 11/10/16 | 11/10/17 |

| Film | Theater | Open | Close |
|---|---|---|---|
| **JMCSO** | Al Khobar | 9/5/16 | 9/5/17 |
| | Dearborn THF | 2/27/15 | 12/31/16 |
| | **Edmonton TWS** | **5/20/16** | **12/31/17** |
| | Galveston | 3/6/15 | 3/6/17 |
| | Guayaquil | 4/15/16 | 4/14/17 |
| | Hangzhou LCSTM | 1/1/16 | 12/31/16 |
| | Hastings | 2/11/16 | 2/11/17 |
| | Keelung NMMST | 1/1/16 | 12/31/16 |
| | Kuwait SCK | 7/17/15 | 7/17/17 |
| | Lucerne | 3/17/16 | 3/16/17 |
| | Memphis Pink | 6/25/16 | 6/23/17 |
| | New Orleans | 2/12/16 | 2/2/17 |
| | Poitiers Solido | 2/1/16 | 12/31/17 |
| | Saint Augustine | 1/1/16 | 1/1/17 |
| | San Diego RHF | 7/3/15 | 3/17/17 |
| | Seattle PSC 1 | 9/30/16 | 3/30/17 |
| | Taichung NMNS | 7/1/16 | 12/31/16 |
| | Washington NMNH | 3/20/15 | 3/20/17 |
| **JTM** | Edmonton TWS | 12/26/13 | 6/30/17 |
| | London BFI Ode | | 1/31/17 |
| **JTS** | Aguascalientes | 6/17/16 | 6/17/17 |
| | Alamogordo | 7/1/16 | 6/20/17 |
| | Albuquerque NMMNH | 4/30/16 | 4/30/17 |
| | Baltimore MSC | 7/1/16 | 6/30/17 |
| | Chantilly | 5/1/15 | 5/1/17 |
| | Cleveland | 10/1/16 | 10/1/17 |
| | Columbus GA NIM | 12/4/15 | 12/4/16 |
| | Dayton | 3/6/15 | 3/5/17 |
| | Erie | 6/18/16 | 6/18/17 |
| | Garden City | 7/1/16 | 7/1/17 |
| | **Hampton VASC** | **2/21/15** | **2/20/18** |
| | Harrisburg | 9/14/15 | 6/30/17 |
| | Hong Kong SM | 7/1/16 | 12/31/16 |
| | Houston SCH | 3/14/15 | 3/17/17 |
| | **Hutchinson** | **2/20/15** | **7/2/18** |
| | Kolkata SC | 7/1/16 | 7/1/17 |
| | KSC 1 | 2/27/15 | 3/6/17 |
| | Lehi | 1/1/16 | 6/30/17 |
| | Louisville KSC | 4/3/15 | 6/30/18 |
| | Lucerne | 11/26/16 | 11/26/17 |
| | Memphis Pink | 1/9/16 | 5/19/17 |
| | Orlando SC | 7/2/15 | 12/31/16 |
| | Parker | 10/1/16 | 3/31/17 |
| | Penrith | 7/21/16 | 12/31/16 |
| | Peoria RM | 6/11/16 | 12/17/16 |
| | Phoenix ASC | 10/1/16 | 10/1/17 |
| | Salt Lake City Clark | 5/15/15 | 5/31/17 |
| | San Jose Tech | 4/30/16 | 6/30/17 |
| | Sioux Falls | 8/19/16 | 8/19/17 |
| | Syracuse MOST | 10/1/16 | 4/1/17 |
| | Taichung NMNS | 7/1/16 | 6/30/17 |
| | Taipei AM | 7/1/16 | 7/1/17 |
| | Tijuana | 4/1/16 | 4/1/17 |
| | Toulouse CDE | 2/1/16 | 1/7/17 |
| | **Washington NASM** | **3/6/15** | |
| **JTTSP** | Columbus COSI | 11/26/16 | 10/22/17 |
| | Lubbock SS | 11/25/16 | 5/26/17 |
| | Monterrey Pap | 12/10/16 | 4/10/17 |
| | Paris Geo | 5/16/14 | 12/31/16 |
| | Stockholm | 2/14/14 | 12/31/16 |
| **Kenya** | Hutchinson | 5/30/15 | 12/31/16 |
| **L&C** | **Baltimore MSC** | **10/1/15** | **6/30/17** |
| | **Baton Rouge LASM** | **11/3/15** | **11/2/18** |
| | Davenport Put | 4/27/16 | 4/26/17 |
| | Harrisburg | 11/7/16 | 11/3/17 |
| | Louisville KSC | 7/1/16 | 7/2/17 |
| | Pittsburgh CSC | 1/1/16 | 12/31/16 |
| | **Portland OMSI ET** | **7/21/15** | **7/20/17** |
| | Saint Louis SC | 8/1/15 | 7/30/17 |
| | San Jose Tech | 6/8/16 | 6/20/17 |
| **LastReef** | Cleveland | 7/1/16 | 6/30/17 |
| | Davenport Put | 7/1/15 | 6/30/17 |
| | Dongguan STM | 4/1/16 | 4/1/17 |
| | Hutchinson | 10/5/12 | 9/30/17 |
| | Lehi | 6/24/16 | 6/30/17 |
| | Louisville KSC | 2/8/14 | 6/30/17 |
| | Moscow BFC | 6/1/16 | 10/31/17 |
| | Raleigh | 12/17/15 | 12/31/16 |
| | Sacramento Imx | 5/20/16 | 6/30/17 |
| | Sioux Falls | 1/30/15 | 6/30/17 |
| | Tallahassee CLC | 1/17/14 | 6/30/17 |
| **LBC** | **Memphis Pink** | **11/19/16** | **12/31/16** |
| **LITAOA** | **Chantilly** | **5/1/15** | |
| | Davenport Put | 7/1/16 | 9/30/17 |
| | Dearborn THF | 9/4/15 | 12/31/16 |
| | **Edmonton TWS** | **6/12/15** | |
| | **Garden City** | **4/10/15** | |
| | Gatineau | 4/18/16 | 4/17/17 |
| | **Harrisburg** | **7/22/15** | |
| | Hutchinson | 5/1/15 | 5/30/17 |
| | **London BFI Ode** | **10/16/15** | |
| | **Memphis Pink** | **9/12/15** | |
| | **Orlando SC** | **11/13/15** | |
| | Peoria RM | 1/4/16 | 1/28/17 |
| | San Jose Tech | 3/5/16 | 3/4/17 |
| | Victoria DCI | 6/10/16 | 6/9/17 |
| | **Washington NASM** | **4/10/15** | |
| **LivingSe** | Hartberg | 10/1/13 | 12/31/16 |
| **LOF** | McMinnville | 3/23/12 | 6/15/17 |
| **MOC** | Albuquerque NMMNH | 9/1/16 | 9/1/17 |
| | Charlotte DP | 11/19/16 | 4/30/17 |
| | Fort Worth | 10/14/16 | 10/31/17 |
| | Lehi | 9/1/16 | 8/31/17 |
| | Saint Louis SC | 10/1/16 | 10/1/17 |
| **MOF** | Pensacola NAM | 11/8/96 | |
| | **Speyer Dome** | **1/1/15** | **6/1/17** |
| **MOTN** | Alexandria BA | 10/1/13 | 12/31/16 |
| | Cairo EMA | 12/15/15 | 12/14/16 |
| | Pittsburgh CSC | | 12/31/16 |
| **MOTUW** | Athens Eug | 4/13/16 | 4/10/17 |
| | **Bradford** | **4/12/14** | |
| | Calgary TS | 7/1/14 | |
| | Dearborn THF | 3/25/16 | 3/25/17 |
| | **Detroit MSC** | **10/7/15** | |
| | Gatineau | 1/15/16 | 6/30/17 |
| | Hague | 10/1/15 | 12/17 |
| | Houston MNS | 1/6/14 | 5/31/17 |
| | Kuwait SCK | 1/30/14 | 1/31/17 |
| | Mexicali | 11/20/15 | 5/30/17 |
| | Milwaukee | 10/1/14 | 7/30/17 |
| | **Philadelphia FI** | **7/1/14** | **12/31/16** |
| | Pittsburgh CSC | 1/2/14 | 12/31/16 |
| | Poitiers Imax 3D | 2/1/16 | 1/31/17 |
| | Raleigh | 11/1/15 | 10/31/17 |
| | San Jose Tech | 8/30/14 | 6/20/17 |
| | Singapore SC | 6/13/16 | 12/31/17 |
| | **Valencia Spn** | **7/1/14** | **6/30/17** |
| | Virginia Beach AMSC | 2/1/16 | 2/11/17 |
| | Washington NMNH | 9/26/14 | 9/30/17 |
| **Mummies** | Albuquerque NMMNH | 10/1/16 | 12/31/16 |
| | Denver MNS | 10/14/16 | 2/28/17 |
| | Mobile | 5/28/16 | 5/30/17 |
| **ND** | New Delhi ICC | | |
| **Niagara** | Niagara Can DCI | 7/1/86 | |
| | Niagara NY DCI | 5/1/07 | |
| **NPA** | Atlanta FMNH | 2/12/16 | |
| | Austin TSHM | 2/12/16 | 2/11/17 |
| | **Baton Rouge LASM** | **11/1/16** | **10/31/17** |
| | Birmingham AL | 5/20/16 | 5/19/17 |
| | Boston MOS | 2/12/16 | 2/11/17 |
| | Carnival Vista | 11/4/16 | 5/4/17 |
| | Chandigarh | 9/5/16 | 9/4/17 |
| | **Charleston CCAS** | **10/27/16** | **7/1/17** |
| | Charlotte DP | 5/20/16 | 2/11/17 |
| | Chattanooga TA | 2/12/16 | 2/11/17 |
| | Chicago MSI | 2/12/16 | 2/11/17 |
| | Columbus COSI | 2/12/16 | 2/11/17 |
| | Columbus GA NIM | 4/1/16 | 3/29/17 |
| | Copenhagen TBP | 2/12/16 | 2/10/17 |
| | Davenport Put | 2/12/16 | 2/11/17 |
| | Dearborn THF | 3/25/16 | 12/31/16 |
| | Denver MNS | 7/1/16 | 6/30/17 |
| | Des Moines | 2/12/16 | 2/11/17 |
| | Detroit MSC | 2/12/16 | 2/11/17 |
| | Edmonton TWS | 2/12/16 | 2/11/17 |
| | Fort Lauderdale | 2/12/16 | 2/10/17 |
| | Fort Worth | 2/12/16 | 2/11/17 |
| | Galveston | 3/5/16 | 3/4/17 |
| | Hague | 2/16/16 | 2/15/17 |
| | Hampton VASC | 4/29/16 | 4/28/17 |
| | Harrisburg | 7/1/16 | 6/30/17 |
| | Hastings | 6/9/16 | 6/8/17 |
| | Houston MNS | 2/12/16 | 5/31/17 |
| | Hutchinson | 2/19/16 | 2/18/17 |
| | Indianapolis Imx | 2/12/16 | 2/11/17 |
| | Jersey City | 2/12/16 | 2/11/17 |
| | Kansas City Sci | 5/31/16 | 5/30/17 |
| | Kaohsiung NSTM | 7/1/16 | 6/30/17 |
| | Kitakyushu | 7/2/16 | 6/30/17 |
| | Kolkata SC | 7/21/16 | 1/20/17 |
| | Leon Exp | 6/1/16 | 12/1/16 |
| | London BFI Ode | 2/12/16 | |
| | Los Angeles CSC | 2/12/16 | 2/11/17 |
| | Louisville KSC | 2/12/16 | 2/11/17 |
| | Lubbock SS | 5/20/16 | 5/19/17 |
| | Lucerne | 3/17/16 | 3/17/17 |
| | Melbourne MV | 2/25/16 | 2/24/17 |
| | Memphis Pink | 3/5/16 | 3/4/17 |
| | Mexico City Pap | 3/18/16 | 3/17/17 |
| | Milwaukee | 9/17/16 | 9/16/17 |
| | Norwalk MA | 5/27/16 | 5/10/17 |
| | Nuremberg | 3/3/16 | 2/11/17 |
| | Omaha Zoo | 2/12/16 | 2/11/17 |
| | Orlando SC | 2/12/16 | 2/11/17 |
| | Pensacola NAM | 9/5/16 | 9/4/17 |
| | Peoria RM | 8/27/16 | 8/26/17 |
| | Philadelphia FI | 2/20/16 | 2/19/17 |
| | Phoenix ASC | 9/17/16 | 3/2/17 |
| | Pittsburgh CSC | 2/12/16 | 2/11/17 |
| | **Portland OMSI ET** | **2/12/16** | **2/11/17** |
| | Quebec Cpx | 6/24/16 | 6/23/17 |
| | Raleigh | 2/27/16 | 2/26/17 |
| | Regina | 2/12/16 | 2/11/17 |
| | Richmond SMV | 4/10/16 | 4/9/17 |
| | Sacramento Imx | 2/19/16 | 2/18/17 |
| | Saint Augustine | 2/12/16 | 2/11/17 |
| | Saint Louis SC | 2/12/16 | 2/11/17 |
| | Saint Paul SMM | 3/4/16 | 2/11/17 |
| | Salt Lake City Clark | 2/12/16 | 2/11/17 |
| | San Antonio San | 7/25/16 | 7/25/17 |
| | San Diego RHF | 3/18/16 | 2/11/17 |
| | San Jose Tech | 2/12/16 | 2/11/17 |
| | Seattle PSC 2 | 2/12/16 | 2/11/17 |
| | Shreveport | 2/12/16 | 2/11/17 |
| | Sinsheim | 3/4/16 | 2/28/17 |
| | Sudbury | 2/12/16 | 2/11/17 |
| | Sydney WBS | 2/25/16 | 2/24/17 |
| | Tallahassee CLC | 2/19/16 | 2/18/17 |
| | Tampa MOSI | 2/12/16 | 2/11/17 |
| | Tijuana | 2/19/16 | 2/18/17 |
| | Toronto OSC | 7/1/16 | 6/30/17 |
| | Valencia Spn | 10/7/16 | 10/6/17 |
| | Vancouver TWS | 2/12/16 | 2/11/17 |
| | Victoria DCI | 2/12/16 | 3/3/17 |
| | Virginia Beach AMSC | 2/12/16 | 2/11/17 |
| | Washington NMNH | 2/12/16 | 2/11/17 |
| | Yellowstone | 5/1/16 | 4/30/17 |
| | Zion | 2/12/16 | 2/11/17 |
| **Ozarks** | Branson | 9/93 | 12/16 |
| **Penguins** | Ahmedabad | 7/1/16 | 6/30/17 |
| **PTJH** | Columbus COSI | 5/1/14 | 5/30/17 |
| | Davenport Put | 7/17/14 | 7/14/17 |
| | Gatineau | 5/9/14 | 3/31/17 |
| | Harrisburg | 1/24/15 | 1/9/17 |
| | Hutchinson | 12/18/15 | 12/17/16 |
| | Louisville KSC | 7/4/14 | 7/2/17 |
| | Milwaukee | 6/13/14 | 6/30/17 |
| **Rescue** | Dayton | 6/1/16 | 6/1/17 |
| | McMinnville | 6/1/12 | 12/31/17 |
| **Rheged** | Penrith | 7/1/00 | |
| **RobotsNG** | Calgary TS | 5/1/16 | 4/30/17 |
| | Columbus COSI | 1/15/16 | 1/14/17 |
| | Dearborn THF | 3/25/16 | 3/25/17 |
| | Denver MNS | 3/18/16 | 2/28/17 |
| | Erie | 2/6/16 | 2/28/17 |
| | Hampton VASC | 6/20/15 | 6/19/17 |
| | Hutchinson | 5/20/16 | 5/20/17 |
| | Philadelphia FI | 10/1/16 | 10/1/17 |
| | Phoenix ASC | 9/17/16 | |
| | Saint Augustine | 8/1/16 | 7/30/17 |
| | Sioux Falls | 3/4/16 | |
| | **Tallahassee CLC** | **10/16/15** | **10/14/17** |
| | Tampa MOSI | 10/5/16 | 10/4/17 |
| | Valencia Spn | 3/11/16 | 3/10/17 |
| **ROTB** | Saint Augustine | 10/3/15 | 12/31/16 |
| | Sudbury | 9/15/16 | 12/31/16 |
| **SeaMonst** | Davenport Put | 4/27/16 | 4/26/17 |
| | Edmonton TWS | 1/3/16 | 1/2/17 |
| | Milwaukee | 2/5/16 | 2/4/17 |
| | **Pittsburgh CSC** | **7/1/16** | **12/31/17** |
| | **Richmond SMV** | **6/20/14** | **8/31/17** |
| | **Saint Louis SC** | **4/1/09** | **12/31/16** |
| | Valencia Spn | 7/1/16 | 12/31/17 |
| **SeaRex** | Keelung NMMST | 1/1/16 | 12/31/16 |
| **SFLIS** | Atlanta FMNH | 10/7/16 | 10/6/17 |
| | Hampton VASC | 10/21/16 | 10/20/17 |
| | Lubbock SS | 10/7/16 | 10/6/17 |
| **Sharks3D** | Puebla | 4/1/16 | 4/1/17 |
| **SpaceNex** | Columbus GA NIM | 12/4/15 | 12/31/16 |
| **TA** | Davenport Put | 1/1/16 | 12/31/16 |
| **TinyGian** | Bradford | 9/1/16 | 9/30/17 |
| | Cleveland | 10/1/16 | 10/31/17 |
| | Columbus COSI | 3/11/15 | 10/31/17 |
| | Galveston | 9/1/16 | 9/1/17 |
| | **Gatineau** | **12/23/16** | **12/31/17** |
| | Jersey City | 9/25/15 | 2/12/17 |
| | La Coruna | 1/30/16 | 12/31/16 |
| | Las Palmas | 5/30/16 | 5/30/17 |
| | Orlando SC | 8/6/16 | 8/31/17 |
| | Poitiers Imax | 4/1/16 | 4/30/17 |
| | Raleigh | 9/16/15 | 12/31/16 |
| | Saint Félicien | 5/1/16 | 5/1/17 |
| | Seattle PSC 1 | 9/12/15 | 9/12/17 |
| | Sudbury | 6/4/16 | 5/31/17 |
| | **Victoria DCI** | **12/2/16** | **12/2/17** |
| **ToFly** | Rochester MSC | 7/1/16 | 6/30/18 |
| | Washington NASM | 3/7/16 | 12/31/17 |
| **TOTIA** | Vancouver TWS | 6/1/16 | 6/30/17 |
| **TTA** | Chicago NP AMC | 9/30/13 | 12/31/16 |
| | Cleveland | | 12/31/16 |
| | Moscow BFC | 1/11/16 | 12/31/17 |
| **VanGogh** | Peoria RM | 3/22/16 | 2/1/17 |
| **Vikings** | Gatineau | 12/1/15 | 12/31/16 |
| **VOT** | Salt Lake City Clark | 10/21/16 | 6/30/17 |
| **Vulcania** | Vulcania | 2/22/02 | |
| **WATE** | Katoomba | 6/1/97 | |
| **WildAfri** | Al Khobar | 4/15/16 | 4/30/17 |
| | Albuquerque NMMNH | 12/19/15 | 12/31/16 |

| Film | Theater | Open | Close |
|---|---|---|---|
| | Apple Valley Imx | 2/1/16 | 6/30/17 |
| | Atlanta FMNH | 1/8/16 | 1/8/17 |
| | Birmingham AL | 3/18/16 | 2/15/17 |
| | Chattanooga TA | 11/16/16 | 11/30/17 |
| | Columbus COSI | 6/3/16 | 1/1/17 |
| | Denver MNS | 9/23/16 | 9/30/17 |
| | Edmonton TWS | 10/28/16 | 10/31/17 |
| | Galveston | 5/28/16 | 5/31/17 |
| | Gatineau | 6/24/16 | 6/30/17 |
| | Houston MNS | 6/1/16 | 6/30/17 |
| | Montreal SC | 12/18/15 | 12/31/16 |
| | Orlando SC | 3/12/16 | 3/31/17 |
| | San Diego NHM | 9/7/16 | 9/30/17 |
| | Stockholm | 6/1/16 | 6/30/17 |
| | Tallahassee CLC | 5/15/16 | 5/31/17 |
| | **Tampa MOSI** | **12/1/16** | **11/30/17** |
| | Tijuana | 10/1/16 | 3/31/17 |
| **WildOcea** | Davenport Put | 2/1/15 | 6/30/17 |
| **WM** | Austin TSHM | 3/1/16 | 12/31/16 |
| | Dearborn THF | 3/25/16 | 12/31/16 |
| | Edmonton TWS | 4/22/16 | 12/31/16 |
| | Guayaquil | 4/20/16 | 4/19/17 |
| | Hastings | 7/3/15 | 12/31/16 |
| | Sudbury | 4/1/16 | 12/31/16 |
| **WOTA** | Hong Kong SM | 9/16/16 | 2/28/17 |
| | New York AMNH | 9/2/16 | 3/31/17 |
| | Orlando SC | 7/1/16 | 6/30/17 |
| **WWDPP3D** | Bradford | 9/16/15 | 9/30/17 |
| | **Copenhagen TBP** | **12/1/16** | **5/31/17** |
| | Erie | 9/15/16 | 9/30/17 |
| | Gatineau | 2/28/16 | 2/28/17 |
| | Guayaquil | 5/1/16 | 2/28/17 |
| | Las Palmas | 5/30/16 | 5/30/17 |
| | Lehi | 9/26/14 | 9/30/17 |
| | Milwaukee | 2/1/16 | 6/30/17 |
| | Valencia Spn | 7/1/16 | 7/31/17 |
| **WWSS** | **Killeen** | **1/6/12** | **1/5/17** |
| **Yell** | Yellowstone | 5/1/14 | 12/31/17 |
| **ZionCany** | Zion | 7/1/08 | |

# December 2016 by Theater

| Theater | Film | Open | Close |
|---|---|---|---|
| **Aguascalientes** | JTS | 6/17/16 | 6/17/17 |
| **Ahmedabad** | Penguins | 7/1/16 | 6/30/17 |
| **Al Khobar** | G3DNW | 8/20/15 | 2/20/17 |
| | JMCSO | 9/5/16 | 9/5/17 |
| | WildAfri | 4/15/16 | 4/30/17 |
| **Alamogordo** | JTS | 7/1/16 | 6/20/17 |
| **Albuquerque NMMNH** | GWS | 7/1/16 | 6/30/17 |
| | JTS | 4/30/16 | 4/30/17 |
| | MOC | 9/1/16 | 9/1/17 |
| | Mummies | 10/1/16 | 12/31/16 |
| | WildAfri | 12/19/15 | 12/31/16 |
| **Alexandria BA** | CV | | 12/31/16 |
| | MOTN | 10/1/13 | 12/31/16 |
| **Apple Valley Imx** | FOTB | 6/5/15 | 12/31/16 |
| | G3DNW | 10/3/14 | 4/28/17 |
| | WildAfri | 2/1/16 | 6/30/17 |
| **Athens Eug** | MOTUW | 4/13/16 | 4/10/17 |
| **Atlanta FMNH** | DinoAliv | 8/15/16 | 8/14/17 |
| | NPA | 2/12/16 | |
| | SFLIS | 10/7/16 | 10/6/17 |
| | WildAfri | 1/8/16 | 1/8/17 |
| **Austin TSHM** | D-Day | 5/1/14 | 12/31/16 |
| | NPA | 2/12/16 | 2/11/17 |
| | WM | 3/1/16 | 12/31/16 |
| **Baltimore MSC** | **Everest** | **9/15/15** | **9/14/17** |
| | **HumpbWha** | **7/1/15** | **3/1/17** |
| | JIAC | 9/15/15 | 9/14/17 |
| | JTS | 7/1/16 | 6/30/17 |
| | **L&C** | **10/1/15** | **6/30/17** |
| **Baton Rouge LASM** | FOTB | 9/1/15 | 8/31/17 |
| | **L&C** | **11/3/15** | **11/2/18** |
| | **NPA** | **11/1/16** | **10/31/17** |
| **Berlin CS** | **G3DNW** | **4/20/14** | **10/19/17** |
| **Birmingham AL** | NPA | 5/20/16 | 5/19/17 |
| | WildAfri | 3/18/16 | 2/15/17 |
| **Bogota Mal** | G3DNW | 6/24/16 | 6/23/17 |
| **Boston MOS** | **Dolphins** | **4/9/16** | **3/1/17** |
| | ExtrWeat | 10/15/16 | 10/14/17 |
| | NPA | 2/12/16 | 2/11/17 |
| **Boston NEA** | G3DNW | 2/15/16 | 12/31/16 |
| | GWS | 5/31/13 | 4/30/18 |
| | HumpbWha | 2/13/15 | 12/31/16 |
| **Bradford** | **MOTUW** | **4/12/14** | |
| | TinyGian | 9/1/16 | 9/30/17 |
| | WWDPP3D | 9/16/15 | 9/30/17 |
| **Branson** | Ozarks | 9/93 | 12/16 |
| **Budapest CC** | G3DNW | 4/24/14 | 5/21/17 |
| **Cairo EMA** | MOTN | 12/15/15 | 12/14/16 |
| **Calgary TS** | Bugs | 9/28/15 | 9/28/17 |
| | FlyMons | 1/1/15 | 4/15/17 |
| | FOTB | 6/28/13 | 12/31/16 |
| | MOTUW | 7/1/14 | |
| | RobotsNG | 5/1/16 | 4/30/17 |
| **Carnival Vista** | NPA | 11/4/16 | 5/4/17 |
| **Chandigarh** | AIWC | 9/5/14 | 12/31/16 |
| | NPA | 9/5/16 | 9/4/17 |
| **Chantilly** | FightPil | 12/10/04 | 7/17 |
| | JTS | 5/1/15 | 5/1/17 |
| | **LITAOA** | **5/1/15** | |
| **Charleston CCAS** | **NPA** | **10/27/16** | **7/1/17** |
| **Charlotte DP** | MOC | 11/19/16 | 4/30/17 |
| | NPA | 5/20/16 | 2/11/17 |
| **Chattanooga TA** | NPA | 2/12/16 | 2/11/17 |
| | WildAfri | 11/16/16 | 11/30/17 |
| **Chicago MSI** | FOTB | 2/28/14 | 6/30/17 |
| | GWS | 5/27/16 | 5/31/17 |
| | NPA | 2/12/16 | 2/11/17 |
| **Chicago NP AMC** | TTA | 9/30/13 | 12/31/16 |
| **Cleveland** | FOTB | 11/27/13 | 6/30/17 |
| | JTS | 10/1/16 | 10/1/17 |
| | LastReef | 7/1/16 | 6/30/17 |
| | TinyGian | 10/1/16 | 10/31/17 |
| | TTA | | 12/31/16 |
| **Columbus COSI** | Bugs | 9/15/14 | 6/30/17 |
| | FOTB | 9/1/14 | 6/30/17 |
| | Jerusale | 2/11/15 | 2/10/17 |
| | JTTSP | 11/26/16 | 10/22/17 |
| | NPA | 2/12/16 | 2/11/17 |
| | PTJH | 5/1/14 | 5/30/17 |
| | RobotsNG | 1/15/16 | 1/14/17 |
| | TinyGian | 3/11/15 | 10/31/17 |
| | WildAfri | 6/3/16 | 1/1/17 |
| **Columbus GA NIM** | D-Day | 5/23/14 | 12/31/16 |
| | JTS | 12/4/15 | 12/4/16 |
| | NPA | 4/1/16 | 3/29/17 |
| | SpaceNex | 12/4/15 | 12/31/16 |
| **Copenhagen TBP** | **HumpbWha** | **10/8/15** | **3/1/17** |
| | **Jerusale** | **12/1/14** | |
| | NPA | 2/12/16 | 2/10/17 |
| | **WWDPP3D** | **12/1/16** | **5/31/17** |
| **Corpus Christi Lex** | ACGOTS | 6/17/16 | 6/17/17 |
| | FightPil | 5/12/12 | 7/17 |
| **Davenport Put** | DinoAliv | 2/1/15 | 6/30/17 |
| | DSC | 2/6/15 | 3/9/17 |
| | ExtrWeat | 10/15/16 | 2/15/17 |
| | FON | 5/18/16 | 5/17/17 |
| | FOTB | 2/15/13 | 6/30/17 |
| | HumpbWha | 6/1/16 | 6/1/17 |
| | L&C | 4/27/16 | 4/26/17 |
| | LastReef | 7/1/15 | 6/30/17 |
| | LITAOA | 7/1/16 | 9/30/17 |
| | NPA | 2/12/16 | 2/11/17 |
| | PTJH | 7/17/14 | 7/14/17 |
| | SeaMonst | 4/27/16 | 4/26/17 |
| | TA | 1/1/16 | 12/31/16 |
| | WildOcea | 2/1/15 | 6/30/17 |
| **Dayton** | ACGOTS | 6/17/16 | 5/31/17 |
| | FightPil | 3/1/13 | 6/30/17 |
| | JTS | 3/6/15 | 3/5/17 |
| | Rescue | 6/1/16 | 6/1/17 |
| **Dearborn THF** | DSC | 3/25/16 | 3/25/17 |
| | JMCSO | 2/27/15 | 12/31/16 |
| | LITAOA | 9/4/15 | 12/31/16 |
| | MOTUW | 3/25/16 | 3/25/17 |
| | NPA | 3/25/16 | 12/31/16 |
| | RobotsNG | 3/25/16 | 3/25/17 |
| | WM | 3/25/16 | 12/31/16 |
| **Denver MNS** | Mummies | 10/14/16 | 2/28/17 |
| | NPA | 7/1/16 | 6/30/17 |
| | RobotsNG | 3/18/16 | 2/28/17 |
| | WildAfri | 9/23/16 | 9/30/17 |
| **Des Moines** | ExtrWeat | 10/15/16 | 10/14/17 |
| | NPA | 2/12/16 | 2/11/17 |
| **Detroit MSC** | **MOTUW** | **10/7/15** | |
| | NPA | 2/12/16 | 2/11/17 |
| **Dongguan STM** | HOTB | 3/1/16 | 2/28/17 |
| | LastReef | 4/1/16 | 4/1/17 |
| **Edmonton TWS** | Bugs | 12/26/13 | 6/30/17 |
| | FlyMons | 1/4/16 | 1/3/17 |
| | FOTB | 12/26/13 | 6/30/17 |
| | **JMCSO** | **5/20/16** | **12/31/17** |
| | JTM | 12/26/13 | 6/30/17 |
| | **LITAOA** | **6/12/15** | |
| | NPA | 2/12/16 | 2/11/17 |
| | SeaMonst | 1/3/16 | 1/2/17 |
| | WildAfri | 10/28/16 | 10/31/17 |
| | WM | 4/22/16 | 12/31/16 |
| **Erie** | D-Day | 11/11/15 | 7/6/17 |
| | JTS | 6/18/16 | 6/18/17 |
| | RobotsNG | 2/6/16 | 2/28/17 |
| | WWDPP3D | 9/15/16 | 9/30/17 |
| **Fort Lauderdale** | NPA | 2/12/16 | 2/10/17 |
| **Fort Worth** | Bugs | 2/1/16 | 1/8/17 |
| | D-Day | 9/5/15 | 6/30/17 |
| | DinoAliv | 7/15/16 | 6/9/17 |
| | Dolphins | 5/28/16 | 12/31/17 |
| | GWS | 5/28/16 | 1/18/17 |
| | Jerusale | 3/21/16 | 6/30/17 |
| | MOC | 10/14/16 | 10/31/17 |
| | NPA | 2/12/16 | 2/11/17 |
| **Galveston** | GWS | 6/28/14 | 12/31/16 |
| | Jerusale | 11/12/15 | 1/7/17 |
| | JMCSO | 3/6/15 | 3/6/17 |
| | NPA | 3/5/16 | 3/4/17 |
| | TinyGian | 9/1/16 | 9/1/17 |
| | WildAfri | 5/28/16 | 5/31/17 |
| **Garden City** | JTS | 7/1/16 | 7/1/17 |
| | **LITAOA** | **4/10/15** | |
| **Gatineau** | D-Day | 9/1/15 | 3/30/18 |
| | **DSC** | **8/5/16** | |
| | FOTB | 10/5/12 | 6/30/17 |
| | GWS | 10/7/16 | 6/30/18 |
| | JIAC | 7/17/15 | 12/31/16 |
| | LITAOA | 4/18/16 | 4/17/17 |
| | MOTUW | 1/15/16 | 6/30/17 |
| | PTJH | 5/9/14 | 3/31/17 |
| | **TinyGian** | **12/23/16** | **12/31/17** |
| | Vikings | 12/1/15 | 12/31/16 |
| | WildAfri | 6/24/16 | 6/30/17 |
| | WWDPP3D | 2/28/16 | 2/28/17 |
| **Glasgow** | HidUniv | 5/2/14 | 12/31/16 |
| **Grand Canyon DCI** | GC | 11/1/99 | 12/17 |
| **Grand Rapids Cel** | GCA | 4/22/16 | 4/21/17 |
| **Guayaquil** | Dragons | 5/1/14 | 12/31/16 |
| | G3DNW | 4/20/14 | 5/4/17 |
| | JMCSO | 4/15/16 | 4/14/17 |
| | WM | 4/20/16 | 4/19/17 |
| | WWDPP3D | 5/1/16 | 2/28/17 |
| **Hague** | Africa | 10/11/16 | 10/11/17 |
| | **Dolphins** | **10/11/11** | **3/1/17** |
| | **HumanBod** | **1/11/11** | **12/31/17** |
| | HumpbWha | 6/28/16 | 6/17/17 |
| | **Jerusale** | **3/31/14** | |
| | MOTUW | 10/1/15 | 12/17 |
| | NPA | 2/16/16 | 2/15/17 |
| **Hampton VASC** | FOTB | 3/29/13 | 6/30/17 |
| | **JTS** | **2/21/15** | **2/20/18** |
| | NPA | 4/29/16 | 4/28/17 |
| | RobotsNG | 6/20/15 | 6/19/17 |
| | SFLIS | 10/21/16 | 10/20/17 |
| **Hangzhou LCSTM** | JMCSO | 1/1/16 | 12/31/16 |
| **Harrisburg** | FON | 10/15/15 | 11/2/17 |
| | FOTB | 2/2/14 | 6/30/17 |
| | JTS | 9/14/15 | 6/30/17 |
| | L&C | 11/7/16 | 11/3/17 |
| | **LITAOA** | **7/22/15** | |
| | NPA | 7/1/16 | 6/30/17 |
| | PTJH | 1/24/15 | 1/9/17 |
| **Hartberg** | CRA | 3/25/15 | 12/31/16 |
| | DIA | 3/25/15 | 12/31/16 |
| | Everest | 3/25/15 | 12/31/16 |
| | LivingSe | 10/1/13 | 12/31/16 |
| **Hastings** | D-Day | 5/15/15 | 5/31/17 |
| | ExtrWeat | 10/19/16 | 10/14/17 |
| | FOTB | 3/17/13 | 6/30/17 |
| | G3DNW | 2/10/15 | 6/10/17 |
| | Gruffalo | 7/8/16 | 12/31/16 |
| | JMCSO | 2/11/16 | 2/11/17 |
| | NPA | 6/9/16 | 6/8/17 |
| | WM | 7/3/15 | 12/31/16 |
| **Hong Kong SM** | JTS | 7/1/16 | 12/31/16 |
| | WOTA | 9/16/16 | 2/28/17 |
| **Houston MNS** | DinoAliv | 12/15/15 | 6/30/17 |
| | ExtrWeat | 10/15/16 | 10/14/17 |
| | FOTB | 10/4/12 | 12/31/17 |
| | G3DNW | 6/6/16 | 5/31/17 |

| Theater | Film | Open | Close |
|---|---|---|---|
| | HumpbWha | 3/13/15 | 3/15/17 |
| | MOTUW | 1/6/14 | 5/31/17 |
| | NPA | 2/12/16 | 5/31/17 |
| | WildAfri | 6/1/16 | 6/30/17 |
| **Houston SCH** | JTS | 3/14/15 | 3/17/17 |
| **Huntsville USSRC** | FightPil | 7/1/13 | 7/1/17 |
| **Hutchinson** | AirRacer | 1/1/15 | 12/31/16 |
| | D-Day | 4/21/14 | 6/30/17 |
| | ExtrWeat | 10/24/16 | 10/14/17 |
| | **JTS** | **2/20/15** | **7/2/18** |
| | Kenya | 5/30/15 | 12/31/16 |
| | LastReef | 10/5/12 | 9/30/17 |
| | LITAOA | 5/1/15 | 5/30/17 |
| | NPA | 2/19/16 | 2/18/17 |
| | PTJH | 12/18/15 | 12/17/16 |
| | RobotsNG | 5/20/16 | 5/20/17 |
| **Indianapolis Imx** | HumpbWha | 7/1/16 | 12/31/16 |
| | NPA | 2/12/16 | 2/11/17 |
| **Jersey City** | AsterME | 4/15/16 | 4/14/17 |
| | ExtrWeat | 10/15/16 | 10/14/17 |
| | NPA | 2/12/16 | 2/11/17 |
| | TinyGian | 9/25/15 | 2/12/17 |
| **Kansas City Sci** | ExtrWeat | 10/15/16 | 10/14/17 |
| | Jerusale | 9/19/14 | 3/17/17 |
| | NPA | 5/31/16 | 5/30/17 |
| **Kaohsiung NSTM** | NPA | 7/1/16 | 6/30/17 |
| **Katoomba** | WATE | 6/1/97 | |
| **Keelung NMMST** | JMCSO | 1/1/16 | 12/31/16 |
| | SeaRex | 1/1/16 | 12/31/16 |
| **Kenner** | FlyMons | 6/4/16 | 6/3/17 |
| **Killeen** | **WWSS** | **1/6/12** | **1/5/17** |
| **Kitakyushu** | NPA | 7/2/16 | 6/30/17 |
| **Kolkata SC** | JTS | 7/1/16 | 7/1/17 |
| | NPA | 7/21/16 | 1/20/17 |
| **KSC 1** | JTS | 2/27/15 | 3/6/17 |
| **Kuwait SCK** | FlyMons | 9/5/16 | 9/4/17 |
| | HumpbWha | 7/6/16 | 12/31/16 |
| | JMCSO | 7/17/15 | 7/17/17 |
| | MOTUW | 1/30/14 | 1/31/17 |
| **La Coruna** | TinyGian | 1/30/16 | 12/31/16 |
| **Las Palmas** | TinyGian | 5/30/16 | 5/30/17 |
| | WWDPP3D | 5/30/16 | 5/30/17 |
| **Lehi** | AsterME | 5/27/16 | 5/30/17 |
| | ExtrWeat | 10/15/16 | 10/14/17 |
| | JTS | 1/1/16 | 6/30/17 |
| | LastReef | 6/24/16 | 6/30/17 |
| | MOC | 9/1/16 | 8/31/17 |
| | WWDPP3D | 9/26/14 | 9/30/17 |
| **Leon Exp** | NPA | 6/1/16 | 12/1/16 |
| **Lodz CC** | Bugs | 8/24/15 | 8/24/17 |
| **London BFI Ode** | FOTB | 9/6/13 | 1/31/17 |
| | JTM | | 1/31/17 |
| | **LITAOA** | **10/16/15** | |
| | NPA | 2/12/16 | |
| **London SM** | Bugs | 10/22/16 | 3/22/17 |
| | HidUniv | 10/18/13 | 12/31/16 |
| **Los Angeles CSC** | NPA | 2/12/16 | 2/11/17 |
| **Louisville KSC** | ExtrWeat | 10/15/16 | 10/14/17 |
| | FON | 6/18/15 | 7/2/17 |
| | FOTB | 9/30/12 | 6/30/17 |
| | G3DNW | 6/18/15 | 6/30/17 |
| | Jerusale | 1/20/14 | 7/2/17 |
| | JTS | 4/3/15 | 6/30/18 |
| | L&C | 7/1/16 | 7/2/17 |
| | LastReef | 2/8/14 | 6/30/17 |
| | NPA | 2/12/16 | 2/11/17 |
| | PTJH | 7/4/14 | 7/2/17 |
| **Lubbock SS** | JTTSP | 11/25/16 | 5/26/17 |
| | NPA | 5/20/16 | 5/19/17 |
| | SFLIS | 10/7/16 | 10/6/17 |
| **Lucerne** | G3DNW | 6/5/14 | 12/4/16 |
| | JMCSO | 3/17/16 | 3/16/17 |
| | JTS | 11/26/16 | 11/26/17 |
| | NPA | 3/17/16 | 3/17/17 |
| **McMinnville** | **DSC** | **6/16/16** | |
| | ExtrWeat | 10/27/16 | 10/26/17 |
| | FightPil | 3/23/12 | 7/1/17 |
| | LOF | 3/23/12 | 6/15/17 |
| | Rescue | 6/1/12 | 12/31/17 |
| **Melbourne MV** | AMMM | 7/1/16 | |
| | G3DNW | 4/11/16 | 4/10/17 |
| | NPA | 2/25/16 | 2/24/17 |
| **Memphis Pink** | ACGOTS | 5/7/16 | 6/22/18 |
| | FOTB | 3/1/14 | 5/27/17 |
| | JMCSO | 6/25/16 | 6/23/17 |
| | JTS | 1/9/16 | 5/19/17 |
| | **LBC** | **11/19/16** | **12/31/16** |
| | **LITAOA** | **9/12/15** | |
| | NPA | 3/5/16 | 3/4/17 |
| **Mexicali** | DinoAliv | 11/5/16 | 5/31/17 |
| | Jerusale | 2/9/16 | 2/9/17 |
| | MOTUW | 11/20/15 | 5/30/17 |
| **Mexico City Pap** | NPA | 3/18/16 | 3/17/17 |
| **Milwaukee** | **DSC** | **10/9/15** | |
| | ExtrWeat | 10/15/16 | 10/14/17 |
| | Jerusale | 10/9/15 | 7/30/17 |
| | MOTUW | 10/1/14 | 7/30/17 |
| | NPA | 9/17/16 | 9/16/17 |
| | PTJH | 6/13/14 | 6/30/17 |
| | SeaMonst | 2/5/16 | 2/4/17 |
| | WWDPP3D | 2/1/16 | 6/30/17 |
| **Mobile** | DinoAliv | 9/24/16 | 4/14/17 |
| | GWS | 5/28/16 | 5/30/17 |
| | Mummies | 5/28/16 | 5/30/17 |
| **Monterrey Pap** | HidUniv | 10/25/16 | 2/23/17 |
| | JTTSP | 12/10/16 | 4/10/17 |
| **Montreal SC** | HumpbWha | 9/23/16 | 6/16/17 |
| | WildAfri | 12/18/15 | 12/31/16 |
| **Moscow BFC** | **G3DNW** | **10/6/14** | **8/31/17** |
| | LastReef | 6/1/16 | 10/31/17 |
| | TTA | 1/11/16 | 12/31/17 |
| **Nanchang JTSC** | JIAC | 11/10/16 | 11/10/17 |
| **New Delhi ICC** | ND | | |
| **New Orleans** | **G3DNW** | **12/22/16** | **2/28/17** |
| | **GWS** | **12/26/16** | **12/31/17** |
| | JMCSO | 2/12/16 | 2/2/17 |
| **New York AMNH** | WOTA | 9/2/16 | 3/31/17 |
| **Niagara Can DCI** | Niagara | 7/1/86 | |
| **Niagara NY DCI** | Niagara | 5/1/07 | |
| **Norwalk MA** | NPA | 5/27/16 | 5/10/17 |
| **Nuremberg** | FOTB | 11/19/14 | 12/31/16 |
| | HumpbWha | 4/30/15 | 12/31/16 |
| | NPA | 3/3/16 | 2/11/17 |
| **Omaha Zoo** | NPA | 2/12/16 | 2/11/17 |
| **Orlando SC** | ExtrWeat | 10/15/16 | 10/14/17 |
| | FOTB | 3/1/14 | 6/30/17 |
| | **G3DNW** | **7/5/14** | **1/4/18** |
| | HumpbWha | 10/28/16 | 10/27/17 |
| | JTS | 7/2/15 | 12/31/16 |
| | **LITAOA** | **11/13/15** | |
| | NPA | 2/12/16 | 2/11/17 |
| | TinyGian | 8/6/16 | 8/31/17 |
| | WildAfri | 3/12/16 | 3/31/17 |
| | WOTA | 7/1/16 | 6/30/17 |
| **Paris Geo** | GCA | 7/1/14 | 12/31/16 |
| | **HumpbWha** | **7/7/15** | **3/1/17** |
| | JTTSP | 5/16/14 | 12/31/16 |
| **Parker** | G3DNW | 7/30/16 | 1/27/17 |
| | JTS | 10/1/16 | 3/31/17 |
| **Penrith** | JTS | 7/21/16 | 12/31/16 |
| | Rheged | 7/1/00 | |
| **Pensacola NAM** | MOF | 11/8/96 | |
| | NPA | 9/5/16 | 9/4/17 |
| **Peoria RM** | **DSC** | **11/17/16** | **11/16/17** |
| | ExtrWeat | 10/15/16 | 10/14/17 |
| | FOTB | 4/1/16 | 8/26/17 |
| | Jerusale | 11/14/15 | 11/4/17 |
| | JTS | 6/11/16 | 12/17/16 |
| | LITAOA | 1/4/16 | 1/28/17 |
| | NPA | 8/27/16 | 8/26/17 |
| | VanGogh | 3/22/16 | 2/1/17 |
| **Philadelphia FI** | FlyMons | 11/25/16 | |
| | G3DNW | 9/6/16 | 9/5/17 |
| | **MOTUW** | **7/1/14** | **12/31/16** |
| | NPA | 2/20/16 | 2/19/17 |
| | RobotsNG | 10/1/16 | 10/1/17 |
| **Phoenix ASC** | FOTB | 10/7/16 | 3/25/17 |
| | GWS | 9/15/16 | 9/30/17 |
| | JTS | 10/1/16 | 10/1/17 |
| | NPA | 9/17/16 | 3/2/17 |
| | RobotsNG | 9/17/16 | |
| **Pittsburgh CSC** | Animalop | 1/1/10 | |
| | CRA | 10/1/15 | 12/31/16 |
| | D-Day | 5/15/15 | 12/31/16 |
| | ExtrWeat | 10/15/16 | 10/14/17 |
| | FOTB | 3/15/13 | 12/31/16 |
| | HumpbWha | 6/17/16 | 12/31/16 |
| | Jerusale | 3/7/14 | 12/31/16 |
| | L&C | 1/1/16 | 12/31/16 |
| | MOTN | | 12/31/16 |
| | MOTUW | 1/2/14 | 12/31/16 |
| | NPA | 2/12/16 | 2/11/17 |
| | **SeaMonst** | **7/1/16** | **12/31/17** |
| **Poitiers Imax** | TinyGian | 4/1/16 | 4/30/17 |
| **Poitiers Imax 3D** | MOTUW | 2/1/16 | 1/31/17 |
| **Poitiers Solido** | JMCSO | 2/1/16 | 12/31/17 |
| **Portland OMSI ET** | **Jerusale** | **11/18/13** | **5/30/17** |
| | **L&C** | **7/21/15** | **7/20/17** |
| | **NPA** | **2/12/16** | **2/11/17** |
| **Prague CC** | G3DNW | 5/22/14 | 5/21/17 |
| **Puebla** | Sharks3D | 4/1/16 | 4/1/17 |
| **Quebec Cpx** | NPA | 6/24/16 | 6/23/17 |
| **Raleigh** | D-Day | 5/23/14 | 2/1/17 |
| | DSC | 1/16/15 | 1/15/17 |
| | ExtrWeat | 10/17/16 | 10/14/17 |
| | GWS | 12/17/15 | 12/31/16 |
| | HumpbWha | 3/20/15 | 3/1/17 |
| | Jerusale | 2/21/14 | 2/28/17 |
| | LastReef | 12/17/15 | 12/31/16 |
| | MOTUW | 11/1/15 | 10/31/17 |
| | NPA | 2/27/16 | 2/26/17 |
| | TinyGian | 9/16/15 | 12/31/16 |
| **Regina** | ExtrWeat | 10/15/16 | 10/14/17 |
| | NPA | 2/12/16 | 2/11/17 |
| **Richmond SMV** | FOTB | 5/1/13 | 6/30/17 |
| | GCA | 6/1/16 | 12/31/16 |
| | HumpbWha | 3/14/15 | 12/31/16 |
| | NPA | 4/10/16 | 4/9/17 |
| | **SeaMonst** | **6/20/14** | **8/31/17** |
| **Rochester MSC** | ToFly | 7/1/16 | 6/30/18 |
| **Sacramento Imx** | AIWC | 5/1/15 | 12/31/16 |
| | FOTB | 8/13/13 | 6/30/17 |
| | GWS | 2/20/15 | 6/30/17 |
| | HumpbWha | 8/19/16 | 1/31/17 |
| | LastReef | 5/20/16 | 6/30/17 |
| | NPA | 2/19/16 | 2/18/17 |
| **Saint Augustine** | ExtrWeat | 10/15/16 | 1/1/17 |
| | FOTB | 1/18/13 | 12/31/16 |
| | G3DNW | 4/1/15 | 4/30/17 |
| | Gruffalo | 1/1/15 | 12/31/16 |
| | GruffChi | 2/1/15 | 12/31/16 |
| | JMCSO | 1/1/16 | 1/1/17 |
| | NPA | 2/12/16 | 2/11/17 |
| | RobotsNG | 8/1/16 | 7/30/17 |
| | ROTB | 10/3/15 | 12/31/16 |
| **Saint Félicien** | TinyGian | 5/1/16 | 5/1/17 |
| **Saint Louis SC** | FMTTM | 7/1/16 | 12/31/16 |
| | **Jerusale** | **10/4/13** | |
| | L&C | 8/1/15 | 7/30/17 |
| | MOC | 10/1/16 | 10/1/17 |
| | NPA | 2/12/16 | 2/11/17 |
| | **SeaMonst** | **4/1/09** | **12/31/16** |
| **Saint Paul SMM** | FOTB | 7/1/16 | 6/30/17 |
| | NPA | 3/4/16 | 2/11/17 |
| **Salt Lake City Clark** | BeauPlan | 4/29/16 | 4/30/17 |
| | ExtrWeat | 11/18/16 | 11/17/17 |
| | FOTB | 2/8/13 | 8/6/17 |
| | Jerusale | 11/22/13 | 12/31/16 |
| | JTS | 5/15/15 | 5/31/17 |
| | NPA | 2/12/16 | 2/11/17 |
| | VOT | 10/21/16 | 6/30/17 |
| **San Antonio 3D AMC** | FOTB | 5/15/15 | 1/31/17 |
| **San Antonio San** | NPA | 7/25/16 | 7/25/17 |
| **San Diego NHM** | WildAfri | 9/7/16 | 9/30/17 |
| **San Diego RHF** | Bugs | 7/1/14 | 6/30/17 |
| | ExtrWeat | 11/11/15 | 10/14/17 |
| | FOTB | 10/12/12 | 9/30/17 |
| | **Jerusale** | **11/20/15** | |
| | JMCSO | 7/3/15 | 3/17/17 |
| | NPA | 3/18/16 | 2/11/17 |
| **San Jose Tech** | ExtrWeat | 10/15/16 | 10/14/17 |
| | FOTB | 2/9/13 | 6/30/17 |
| | Jerusale | 3/15/15 | 6/20/17 |
| | JTS | 4/30/16 | 6/30/17 |
| | L&C | 6/8/16 | 6/20/17 |
| | LITAOA | 3/5/16 | 3/4/17 |
| | MOTUW | 8/30/14 | 6/20/17 |
| | NPA | 2/12/16 | 2/11/17 |
| **San Simeon DCI** | HCBTD | 8/17/96 | |
| **Seattle PSC 1** | **GlobSoun** | **10/1/16** | **10/1/17** |
| | JMCSO | 9/30/16 | 3/30/17 |
| | TinyGian | 9/12/15 | 9/12/17 |
| **Seattle PSC 2** | D-Day | 3/29/14 | 6/30/19 |
| | G3DNW | 11/20/15 | 4/30/17 |
| | NPA | 2/12/16 | 2/11/17 |
| **Shanghai 3D STM** | FOTB | 1/1/16 | 12/31/16 |
| | GCA | | 12/31/16 |
| **Shreveport** | NPA | 2/12/16 | 2/11/17 |
| **Singapore DC** | **ACGOTS** | **8/1/16** | **3/1/17** |
| **Singapore SC** | MOTUW | 6/13/16 | 12/31/17 |
| **Sinsheim** | GCA | 10/31/09 | 12/31/16 |
| | HumpbWha | 5/21/15 | 1/31/17 |
| | NPA | 3/4/16 | 2/28/17 |
| **Sioux Falls** | AOTE | 4/1/16 | 6/30/17 |
| | JTS | 8/19/16 | 8/19/17 |
| | LastReef | 1/30/15 | 6/30/17 |
| | RobotsNG | 3/4/16 | |
| **Speyer Dome** | **Dolphins** | **8/22/12** | **3/1/17** |
| | Dolphins | | 12/31/16 |
| | Jerusale | 12/12/13 | 1/8/17 |
| | **MOF** | **1/1/15** | **6/1/17** |
| **Stockholm** | JTTSP | 2/14/14 | 12/31/16 |
| | WildAfri | 6/1/16 | 6/30/17 |
| **Sudbury** | D-Day | 5/30/16 | 6/1/17 |
| | ExtrWeat | 10/15/16 | 10/14/17 |
| | GruffChi | 2/1/16 | 12/31/16 |
| | GWS | 3/3/16 | 3/31/17 |
| | NPA | 2/12/16 | 2/11/17 |
| | ROTB | 9/15/16 | 12/31/16 |
| | TinyGian | 6/4/16 | 5/31/17 |
| | WM | 4/1/16 | 12/31/16 |
| **Sydney WBS** | NPA | 2/25/16 | 2/24/17 |
| **Syracuse MOST** | Amazon | 4/1/16 | 5/31/17 |
| | Dolphins | 4/1/16 | 5/31/17 |
| | Dragons | 7/2/16 | 7/1/17 |
| | FOTB | 7/4/15 | 7/3/17 |
| | JTS | 10/1/16 | 4/1/17 |
| **Taichung NMNS** | JMCSO | 7/1/16 | 12/31/16 |
| | JTS | 7/1/16 | 6/30/17 |
| **Taipei AM** | JTS | 7/1/16 | 7/1/17 |
| **Tallahassee CLC** | FOTB | 1/18/13 | 6/30/17 |

| Theater | Film | Open | Close |
|---|---|---|---|
| | HidUniv | 2/14/14 | 12/31/16 |
| | HumpbWha | 2/20/15 | 12/31/16 |
| | **Jerusale** | **11/15/14** | |
| | LastReef | 1/17/14 | 6/30/17 |
| | NPA | 2/19/16 | 2/18/17 |
| | **RobotsNG** | **10/16/15** | **10/14/17** |
| | WildAfri | 5/15/16 | 5/31/17 |
| **Tampa MOSI** | DinoAliv | 1/30/16 | 6/30/17 |
| | GWS | 1/1/16 | 6/30/18 |
| | NPA | 2/12/16 | 2/11/17 |
| | RobotsNG | 10/5/16 | 10/4/17 |
| | **WildAfri** | **12/1/16** | **11/30/17** |
| **Tijuana** | HumpbWha | 7/15/16 | 7/14/17 |
| | JTS | 4/1/16 | 4/1/17 |
| | NPA | 2/19/16 | 2/18/17 |
| | WildAfri | 10/1/16 | 3/31/17 |
| **Toronto OSC** | NPA | 7/1/16 | 6/30/17 |
| **Toulouse CDE** | JTS | 2/1/16 | 1/7/17 |
| **Valencia Spn** | FOTB | 7/1/15 | 6/30/17 |

| Theater | Film | Open | Close |
|---|---|---|---|
| | HidUniv | 4/1/14 | 12/31/16 |
| | **MOTUW** | **7/1/14** | **6/30/17** |
| | NPA | 10/7/16 | 10/6/17 |
| | RobotsNG | 3/11/16 | 3/10/17 |
| | SeaMonst | 7/1/16 | 12/31/17 |
| | WWDPP3D | 7/1/16 | 7/31/17 |
| **Vancouver TWS** | Bugs | 3/11/06 | 6/30/17 |
| | D-Day | 11/7/15 | 11/12/17 |
| | FOTB | 6/16/13 | 6/30/17 |
| | **HumanBod** | **7/1/16** | **6/30/18** |
| | HumpbWha | 10/9/15 | 12/30/16 |
| | NPA | 2/12/16 | 2/11/17 |
| | TOTIA | 6/1/16 | 6/30/17 |
| **Victoria DCI** | D-Day | 3/21/14 | 12/31/16 |
| | ExtrWeat | 10/28/16 | 10/14/17 |
| | FOTB | 4/5/13 | 6/30/17 |
| | LITAOA | 6/10/16 | 6/9/17 |
| | NPA | 2/12/16 | 3/3/17 |
| | **TinyGian** | **12/2/16** | **12/2/17** |

| Theater | Film | Open | Close |
|---|---|---|---|
| **Virginia Beach AMSC** | ExtrWeat | 10/15/16 | 10/14/17 |
| | G3DNW | 5/28/16 | 5/27/17 |
| | MOTUW | 2/1/16 | 2/11/17 |
| | NPA | 2/12/16 | 2/11/17 |
| **Vulcania** | Vulcania | 2/22/02 | |
| **Washington NASM** | **JTS** | **3/6/15** | |
| | **LITAOA** | **4/10/15** | |
| | ToFly | 3/7/16 | 12/31/17 |
| **Washington NMNH** | FOTB | 10/5/12 | 1/13/17 |
| | JMCSO | 3/20/15 | 3/20/17 |
| | MOTUW | 9/26/14 | 9/30/17 |
| | NPA | 2/12/16 | 2/11/17 |
| **Yellowstone** | NPA | 5/1/16 | 4/30/17 |
| | Yell | 5/1/14 | 12/31/17 |
| **Zion** | NPA | 2/12/16 | 2/11/17 |
| | ZionCany | 7/1/08 | |

# Key to Film Abbreviations

| Film | Title | Year | | Dist |
|---|---|---|---|---|
| ACGOTS | Aircraft Carrier: Guardian of the Seas | 2016 | 3D | K2 |
| Africa | Africa: the Serengeti | 1994 | | K2 |
| AirRacer | Air Racers 3D: Forces of Flight | 2012 | 3D | 3DED |
| AIWC | Adventures in Wild California | 2000 | | MFF |
| Amazon | Amazon | 1997 | | MFF |
| AMMM | Amazing Mighty Micro Monsters 3D | 2016 | 3D | SER |
| Animalop | Animalopolis | 2008 | 3D | K2 |
| AOTE | Antarctica 3D: On the Edge | 2014 | 3D | GSF |
| AsterME | Asteroid: Mission Extreme | 2016 | 3D | NGD |
| BeauPlan | Beautiful Planet, A | 2016 | 3D | IMAX |
| Bugs | Bugs! | 2003 | 3D | SKF |
| CRA | Coral Reef Adventure | 2003 | | MFF |
| CV | Cosmic Voyage | 1996 | | IMAX |
| D-Day | D-Day: Normandy 1944 | 2014 | 3D | K2 |
| DIA | Dream is Alive, The | 1985 | | IMAX |
| DinoAliv | Dinosaurs Alive | 2007 | 3D | GSF |
| Dolphins | Dolphins | 2000 | | MFF |
| Dragons | Dragons: Real Myths and Unreal Creatures | 2013 | 3D | B&D |
| DSC | Deepsea Challenge 3D | 2015 | 3D | NGD |
| Everest | Everest | 1998 | | MFF |
| ExtrWeat | Extreme Weather | 2016 | 3D | NGD |
| FightPil | Fighter Pilot: Operation Red Flag | 2004 | 3D | K2 |
| FlyMons | Flying Monsters 3D | 2011 | 3D | NGD |
| FMTTM | Fly Me to the Moon | 2008 | 3D | nWP |
| FON | Forces of Nature | 2004 | | NGD |
| FOTB | Flight of the Butterflies | 2012 | 3D | SKF |
| G3DNW | Galapagos 3D: Nature's Wonderland | 2014 | 3D | nWP |
| GC | Grand Canyon: The Hidden Secrets | 1985 | | K2 |
| GCA | Grand Canyon Adventure: River at Risk 3D | 2008 | 3D | MFF |
| GlobSoun | Global Soundscapes: Mission to Record the Earth | 2016 | 3D | FIC |
| Gruffalo | Gruffalo, The | 2014 | 3D | B&D |
| GruffChi | Gruffalo's Child | 2015 | 3D | B&D |
| GWS | Great White Shark | 2013 | 3D | GSF |
| HCBTD | Hearst Castle: Building the Dream | 1996 | | K2 |
| HidUniv | Hidden Universe | 2013 | 3D | MFF |
| HOTB | Hurricane on the Bayou | 2006 | | MFF |
| HumanBod | Human Body, The | 2001 | | NGD |
| HumpbWha | Humpback Whales | 2015 | 3D | MFF |
| Jerusale | Jerusalem | 2013 | 3D | NGD |
| JIAC | Journey into Amazing Caves | 2001 | | MFF |
| JMCSO | Jean-Michel Cousteau's Secret Ocean | 2015 | 3D | 3DED |
| JTM | Journey to Mecca | 2009 | | SKF |
| JTS | Journey to Space | 2015 | 3D | K2 |
| JTTSP | Journey to the South Pacific | 2013 | 3D | MFF |
| Kenya | Kenya 3D: Animal Kingdom | 2013 | 3D | 3DED |
| L&C | Lewis & Clark: Great Journey West | 2002 | | NGD |
| LastReef | Last Reef, The | 2012 | 3D | GSF |
| LBC | Light Before Christmas, The | 2008 | | CGI |
| LITAOA | Living in the Age of Airplanes | 2015 | | NGD |
| LivingSe | Living Sea, The | 1995 | | MFF |
| LOF | Legends of Flight | 2010 | 3D | K2 |
| MOC | Mysteries of China | 2016 | 3D | GSF |
| MOF | Magic of Flight, The | 1997 | | MFF |
| MOTN | Mystery of the Nile | 2005 | | MFF |
| MOTUW | Mysteries of the Unseen World | 2013 | 3D | NGD |
| Mummies | Mummies: Secrets of the Pharaohs | 2007 | | GSF |
| ND | Neelkanth Darshan | 2005 | | unk |
| Niagara | Niagara: Miracles, Myths, and Magic | 1987 | | K2 |
| NPA | National Parks Adventure | 2016 | 3D | MFF |
| Ozarks | Ozarks: Legacy and Legend | 1993 | | IMAX |
| Penguins | Penguins 3D | 2013 | 3D | nWP |
| PTJH | Pandas: The Journey Home | 2014 | 3D | NGD |
| Rescue | Rescue 3D | 2011 | 3D | K2 |
| Rheged | Rheged: The Lost Kingdom | 2000 | | unk |
| RobotsNG | Robots | 2015 | 3D | NGD |
| ROTB | Room on the Broom | 2015 | 3D | B&D |
| SeaMonst | Sea Monsters: A Prehistoric Adventure | 2007 | | NGD |
| SeaRex | Sea Rex: Journey to a Prehistoric World | 2010 | 3D | 3DED |
| SFLIS | Search for Life In Space 3D, The | 2016 | 3D | MFF |
| Sharks3D | Sharks 3D | 2004 | 3D | 3DED |
| SpaceNex | Space Next 3D | 2015 | 3D | B&D |
| TA | Tornado Alley | 2011 | 3D | GSF |
| TinyGian | Tiny Giants 3D | 2014 | 3D | GSF |
| ToFly | To Fly! | 1976 | | MFF |
| TOTIA | Titans of the Ice Age | 2013 | 3D | GSF |
| TTA | To the Arctic | 2012 | 3D | IMAX |
| VanGogh | Van Gogh: Brush with Genius | 2009 | | MFF |
| Vikings | Vikings | 2004 | | GSF |
| VOT | Voyage of Time | 2016 | | IMAX |
| Vulcania | Vulcania | 2002 | | unk |
| WATE | Wild Australia: The Edge | 1997 | | NGD |
| WildAfri | Wild Africa 3D | 2015 | 3D | GSF |
| WildOcea | Wild Ocean | 2008 | 3D | GSF |
| WM | Watermelon Magic | 2013 | 3D | B&D |
| WOTA | Wonders of the Arctic | 2014 | 3D | GSF |
| WWDPP3D | Walking With Dinosaurs: Prehistoric Planet 3D | 2014 | 3D | GSF |
| WWSS | Wildest Weather in the Solar System | 2013 | 3D | NGD |
| Yell | Yellowstone | 1994 | | GSF |
| ZionCany | Zion Canyon | 1994 | | K2 |

## December 2016 Bookings Count

| # | Film | # | Film | # | Film | # | Film |
|---|---|---|---|---|---|---|---|
| 83 | NPA | 6 | Dolphins | 2 | HumanBod | 1 | LivingSe |
| 36 | FOTB | 6 | WM | 2 | JTM | 1 | LOF |
| 35 | JTS | 5 | FightPil | 2 | MOF | 1 | ND |
| 24 | ExtrWeat | 5 | FlyMons | 2 | Niagara | 1 | Ozarks |
| 21 | G3DNW | 5 | GCA | 2 | Rescue | 1 | Penguins |
| 20 | HumpbWha | 5 | HidUniv | 2 | ROTB | 1 | Rheged |
| 20 | MOTUW | 5 | JTTSP | 2 | ToFly | 1 | SeaRex |
| 19 | Jerusale | 5 | MOC | 1 | Africa | 1 | Sharks3D |
| 19 | WildAfri | 4 | ACGOTS | 1 | AirRacer | 1 | SpaceNex |
| 18 | JMCSO | 3 | FON | 1 | Amazon | 1 | TA |
| 15 | LITAOA | 3 | JIAC | 1 | AMMM | 1 | TOTIA |
| 15 | TinyGian | 3 | MOTN | 1 | Animalop | 1 | VanGogh |
| 14 | RobotsNG | 3 | Mummies | 1 | AOTE | 1 | Vikings |
| 13 | D-Day | 3 | SFLIS | 1 | BeauPlan | 1 | VOT |
| 13 | GWS | 3 | TTA | 1 | CV | 1 | Vulcania |
| 11 | LastReef | 3 | WOTA | 1 | DIA | 1 | WATE |
| 9 | L&C | 2 | AIWC | 1 | FMTTM | 1 | WildOcea |
| 9 | WWDPP3D | 2 | AsterME | 1 | GC | 1 | WWSS |
| 8 | Bugs | 2 | CRA | 1 | GlobSoun | 1 | Yell |
| 7 | DinoAliv | 2 | Dragons | 1 | HCBTD | 1 | ZionCany |
| 7 | DSC | 2 | Everest | 1 | HOTB | | |
| 7 | PTJH | 2 | Gruffalo | 1 | Kenya | | |
| 7 | SeaMonst | 2 | GruffChi | 1 | LBC | | |

# Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

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Academy of Motion Picture Arts and Sciences
Margaret Herrick Library
8949 Wilshire Boulevard
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Tel: 310-247-3000
www.oscars.org

Achtel Pty. Ltd.
913 Coles Bay Road
Coles Bay, TAS 7215 AUSTRALIA
www.achtel.com

AMC Universal Citywalk Stadium 19 & IMAX
100 Universal City Plaza
Universal City, CA 91608 USA
www.amctheatres.com/

Archipelago Films
1600 Spring Valley Rd
Ossining, NY 10562 USA
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http://blazedigitalcinema.com/

Broad Green Pictures **BGP**
6555 W. Barton Avenue, Second Floor
Los Angeles, CA 90038 USA
www.broadgreen.com/

Christie Digital Systems USA, Inc.
10550 Camden Drive
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Tel: 714-236-8610
Fax: 714-229-7128
www.christiedigital.com

Cincinnati Museum Center
250 West Court Street, Suite 300E
Cincinnati, OH 45202 USA
Tel: 513-287-7014
Fax: 513-287-7079
www.cincymuseum.org

Cinema Group, Inc. **CGI**
464 S. Ranch Drive
Alpine, UT 84004 USA
Tel: 801-772-0860

Colossus Productions
Brook Green House
4 Rowan Road, Hammersmith
London, W6 7DU UNITED KINGDOM
Tel: +44 20 8735 9300
www.colossusproductions.co.uk/

Columbia Pictures **COL**
10202 W. Washington Blvd.
Culver City, CA 90232 USA
www.sonypictures.com/

COSI Columbus
333 West Broad Street
Columbus, OH 43215 USA
Tel: 614-228-2674
Fax: 614-228-6363
www.cosi.org

Cosmic Picture
6000 3E Avenue
Montreal, QC H1Y 2X3 CANADA
Tel: 514-279-0046

Cradle of Aviation Museum
One Davis Avenue
Garden City, NY 11530 USA
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www.cradleofaviation.org

D3D Cinema
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Evanston, IL 60201 USA
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Fax: 847-475-9145
www.d3dcinema.com/

DC Entertainment
1700 Broadway, 7th Fl
New York, NY 10019 USA
Tel: 212 636 5400
www.dccomics.com

December Media
Level 1, 462 City Rd
South Melbourne, Victoria 3205 AUSTRALIA
Tel: +61-3-9699 8911
Fax: +61-3-9699-8611
www.decembermedia.com.au

Denver Museum of Nature and Science
2001 Colorado Boulevard
Denver, CO 80205-5732 USA
Tel: 303-322-7009
Fax: 303-370-6044
www.dmns.org/

Digital Crossing Productions
Toronto, ON CANADA
http://digitalcrossing.ca/

Dolby Laboratories, Inc.
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San Francisco, CA 94103-4813 USA
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Fax: 415-863-1373
www.dolby.com

Ecocine Verdon **EV**
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http://ecocine.fr/

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www.es.com

Fish Eye Project
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Victoria, BC V9B 6A4 CANADA
www.FishEyeProject.org

Fleet Science Center
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PO Box 33303
San Diego, CA 92101 USA
Tel: 619-238-1233
Fax: 619-685-5771
www.rhfleet.org

Fort Worth Museum of Science and History
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Fort Worth, TX 76107 USA
Tel: 817-255-9300
Fax: 817-732-7635
www.fortworthmuseum.org

Franklin Institute Science Museum
222 North 20th Street
Philadelphia, PA 19103-1115 USA
Tel: 215-448-1200
Fax: 215-448-1332
www.fi.edu

Giant Screen Cinema Association
624 Holly Springs Road Suite 243
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Tel: 919-346-1123
www.giantscreencinema.com

Giant Screen Films **GSF**
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Evanston, IL 60201 USA
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Fax: 847-475-9145
www.gsfilms.com

Golden Gate 3D
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Building Two, Treasure Island
San Francisco, CA 94130 USA
Tel: 415-779-4433
http://gg3d.com/

Happy Planet Productions
7058 Bianca Ave.
Lake Balboa, CA USA
Tel: 818-207-3037
http://happyplanetproductions.org

Images In Sound
116 Lake Shore Dr
Toronto, ON M8V2A2 CANADA
Tel: 416-571-7476
Fax: 416-913-1852
www.imagesinsound.com

Imax Corporation **IMAX**
2525 Speakman Drive
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450
www.imax.com

IMERSA
, USA
www.imersa.org

INDE
Toronto, ON CANADA
www.indestry.com

Indiana State Museum
650 W. Washington St.
Indianapolis, IN 46204 USA
Tel: 317-233-4629
Fax: 317-233-2438
www.inwhiteriver.com

Jennifer Casey Productions
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Tel: 818-842-5451
https://www.facebook.com/pages/Jennifer-Casey-Productions/904651242928357

K2 Communications **K2**
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El Segundo, CA 90245 USA
Tel: 310-524-9100
Fax: 310-524-1540
www.k2communications.com/

Kinepolis Group
Eeuwfeestlaan 20
Brussels, B-1020 BELGIUM
Tel: +32-2-474 2600
Fax: +32-2-474 2616
www.kinepolis.com

Legendary Pictures
4000 Warner Blvd.
Building 76
Burbank, CA 91522 USA
www.legendary.com/

Lionsgate **LG**
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Santa Monica, CA 90404 USA
Tel: 310-255-3700
Fax: 310-255-3870
www.lionsgate.com

Lockheed Martin
1725 Jefferson Davis Highway, Suite 300
Arlington, VA 22202 USA

LucasFilm Ltd.
PO Box 2009
San Rafael, CA 94912 USA
Tel: 415-662-1800
Fax: 415-662-2437
www.lucasfilm.com

MacGillivray Freeman Films, Inc. **MFF**
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Laguna Beach, CA 92652 USA
Tel: 949-494-1055
Fax: 949-494-2079
www.macfreefilms.com

Marvel Studios
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www.marvel.com/

Master's Digital, Inc.
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www.mastersdigital.com/

McWane Science Center
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www.mcwane.org

Metro-Goldwyn-Mayer **MGM**
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Michigan Science Center
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Fax: 313-832-1623
www.mi-sci.org/

Milbrand Cinema
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Minnesota Zoological Garden
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Apple Valley, MN 55124-8199 USA
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Fax: 952-431-9300
www.mnzoo.org/

Mirage3D
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www.mirage3d.nl/

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Fax: 315-425-9072
www.most.org

N3D Land Films
10 place du theatre
Sevres, 92310 FRANCE
Tel: + 33-6 88 88 87 78
www.n3dland.com/

National Geographic Cinema Ventures **NGD**
485 Lexington Avenue, 3rd Floor
New York, NY 10017 USA
Tel: 212-656-0724
Fax: 212-656-0701
http://movies.nationalgeographic.com/movies/

National Geographic Studios **NGS**
1145 17th Street, NW
Washington, DC 20036 USA
Tel: 202-857-7665
Fax: 202-775-6517
http://movies.nationalgeographic.com/movies/

Natural History Museum
Cromwell Road
London, SW7 5BD UNITED KINGDOM
Tel: +44-20 7942 5000
Fax: +44-20 7942 5430
www.nhm.ac.uk

No Final Frontier Productions, LLC
Fairfax, VA USA
www.lightspeedpioneers.com/

Oceanic Research Group
PO Box 94
North Reading, MA 01864 USA
Tel: 978-664-9091
www.oceanicresearch.org

Omniversum
P.O. Box 30.313
Hague, 2500 GH NETHERLANDS
Tel: +31 70 307 3456
Fax: +31 70 307 3450
www.omniversum.nl

Ontario Science Centre
770 Don Mills Rd.
Toronto, ON M3C 1T3 CANADA
Tel: 416-429-4100
Fax: 416-696-3135
www.ontariosciencecentre.ca/

Paramount Pictures Corporation **PPC**
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Hollywood, CA 90038-3197 USA
Tel: 323-956-5000
www.paramount.com

Primesco Communications, Inc. **PCI**
4342 Sherbrooke West
Montreal, QC H3Z 1E3 CANADA
Tel: 514-874-9551
Fax: 514-874-9068
www.primesco.com/medias/unf.htm

RPG Productions, Inc.
632 South Glenwood Place
Burbank, CA 91505 USA
Tel: 818-848-0240
Fax: 818-848-2846
www.rpgproductions.com/

Rup'art Productions
Les Eyzies-de-Tayac-Sireuil , 24620 FRANCE
www.thefinalpassage.netwww.thefinalpassage.net

Saint Louis Science Center
5050 Oakland Ave
Saint Louis, MO 63110 USA
Tel: 314-289-4400
Fax: 314-289-4420
www.slsc.org

Saskatchewan Science Centre
2903 Powerhouse Drive
Regina, SK S4N 0A1 CANADA
Tel: 306-791-7900
Fax: 306-525-0194
www.sasksciencecentre.com/

Science Center of Iowa
401 West Martin Luther King Jr. Parkway
Des Moines, IA 50309 USA
Tel: 515-274-4138
Fax: 515-274-3404
www.sciowa.org

Science Museum of Minnesota
120 W. Kellogg Blvd.
Saint Paul, MN 55102 USA
Tel: 651-221-9444
Fax: 651-221-9433
www.smm.org

Science Museum of Virginia
2500 W. Broad Street
Richmond, VA 23220 USA
Tel: 804-864-1400
Fax: 804-367-9348
www.smv.org

Science North **SN**
100 Ramsey Lake Rd.
Sudbury, ON P3E 5S9 CANADA
Tel: 705-522-3701
Fax: 705-522-4954
www.sciencenorth.ca

Secret Location
134 Peter Street, Suite 800
134 Peter Street, Suite 800
Toronto, ON M5V 2H2 CANADA
Tel: 416-545-0800
http://thesecretlocation.com/

SK Films, Inc. **SKF**
Pinewood Toronto Studios
225 Commissioners Street, Suite 303
Toronto, ON M4M 0A1 CANADA
Tel: 416-367-0440
Fax: 647-837-3350
www.skfilms.ca

Sony Pictures Entertainment **SPE**
10202 West Washington Blvd
Culver City, CA 90232-3195 USA
Tel: 310-244-4000

Starbreeze Studios
Regeringsgatan 38
Stockholm, 111 56 SWEDEN
Tel: +46 8-209 208
www.starbreeze.com

Stephen Low Company
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Dorval, QC H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035
www.stephenlow.com

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Dorval, QC H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035
www.stephenlow.com

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4836-D Tower Road
Greensboro, NC 27410 USA
Tel: 336-202-4777
www.sv2studios.com/

Tech Museum of Innovation
201 South Market Street
San Jose, CA 95113-2008 USA
Tel: 408-294-8324
Fax: 408-279-7167
www.thetech.org

Technicolor Creative Services
49 Ontario Street
Toronto, ON M5A 2V1 CANADA
Tel: 416-585-9995
Fax: 416-364-1585
www.technicolor.com

Tennessee Aquarium
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Chattanooga, TN 37401 USA
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Fax: 423-267-3561
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Los Angeles, CA 90035 USA
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www.foxmovies.com

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Huntsville, AL 35807 USA
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Fax: 256-721-7180
http://rocketcenter.com/

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Universal City, CA 91608 USA
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www.universalstudios.com

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Tel: 818-560-6200
www.disney.go.com

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# SHORTS

## IMERSA 2017 preview

**IMERSA**, the association of Immersive Media Entertainment, Research, Science, and Arts, will hold its eighth annual Summit in Denver, Feb. 22–26. The **Denver Museum of Nature and Science** will again host the five-day meeting that will include screenings of numerous fulldome shows, panel discussions, workshops, a small trade show, and an awards banquet.

The 8K camera demonstrations from the **Giant Screen Cinema Association**'s fall conference (*see LFX, Oct-Nov.*) will be shown on the Denver museum's 56-foot (17-meter) dome, projected on the new **Evans & Sutherland** Digistar 5 system. (The museum also has a 400-seat IMAX theater, but it is not used for IMERSA events.)

At least six fulldome shows will be screened, although the titles had not been announced as this issue went to press. A session on art pieces for immersive spaces will be held on Saturday evening.

Panel discussions will focus on such topics as cultivating new audiences, selecting a fulldome system, virtual reality and augmented reality, and the language of immersive cinema. **Dr. Donna Cox**, director of the Advanced Visualization Laboratory at the **National Center for Supercomputing Applications** in Urbana, IL, will receive IMERSA's lifetime achievement award and be a keynote speaker.

For more information and to register, visit imersa.org. Registration is discounted by $100 before Jan. 8.

## Thirteen 15/70 prints of *Rogue One*

***Rogue One***, the latest film in the *Star Wars* franchise, is being shown in 2D 15/70 film at 12 U.S. IMAX theaters and one Canadian site. All but two of the locations are institutional theaters. The two commercial sites are the **Esquire IMAX Theatre** in Sacramento, CA, a standalone theater owned and operated by **Imax Corporation**, and the **AMC Universal CityWalk IMAX** in Los Angeles. The other theaters are:

**U.S. Space & Rocket Center**, Huntsville, AL
**McWane Center**, Birmingham, AL
**Tech Museum**, San Jose, CA
**Museum of Science & Industry**, Tampa, FL
**Science Center Iowa**, Des Moines, IA
**Indiana State Museum**, Indianapolis, IN
**Minnesota Zoo**, Apple Valley, MN
**St. Louis Science Center**, St. Louis, MO
**Franklin Institute**, Philadelphia, PA
**Fort Worth Museum of Science & History**, TX
**Saskatchewan Science Centre**, Canada

*The Denver Museum of Nature and Science will host IMERSA 2017.*

The prequel to the original *Star Wars* (1977) opened worldwide on Dec. 16, and in its first weekend grossed $155 million domestically, and a worldwide total of $290 million, of which $19 million came from 400 IMAX screens.

## 40-min *Carrier* opens in May

The 40-minute version of **Stephen Low**'s ***Aircraft Carrier: Guardian of the Sea*** will premiere in giant-screen theaters on Memorial Day weekend, 2017. The 24-minute version opened in June 2016.

Produced and distributed by **K2 Communications**, the film is "a stirring tribute to the modern aircraft carrier as well as the international naval air and sea support system vital to protecting the world's oceans."

## *Inhumans* to be shot in IMAX

The first two episodes of **Marvel**'s ***The Inhumans***, a television series about superhuman heroes being produced by **Disney-ABC Television**, will be filmed entirely with IMAX digital cameras and will be screened in over 1,000 IMAX theaters next September, before the series' broadcast premiere. Action scenes of some subsequent episodes will also be shot with the IMAX cameras.

This is the first time a new series will premiere in movie theaters. In early 2015, the last two episodes of HBO's ***Game of Thrones***, which had originally aired the previous summer, ran in 200 IMAX theaters before the cable premiere of the fifth season.

**Imax Entertainment** CEO **Greg Foster** told an investors' conference that he is already looking for another series that could support a similar release.

According to *The Hollywood Reporter*, Imax is paying for the first two episodes of *The Inhumans*, which will be expanded by ABC and Marvel Studios for the broadcast version. The plan is seen as mutually beneficial for all parties: Imax gets content in a typically slow period for theatrical releases, Marvel extends the Marvel Cinematic Universe, and in addition to Imax's contribution to the production budget, ABC gets a high-profile international launch for a new series that places it far ahead of other new shows.

*The Inhumans* will run in IMAX theaters for two weeks starting Sept. 1, 2017. The eight-episode series will premiere on ABC on Sept. 26.

## *Dr. Strange* is first on 1,000 IMAXes

**Marvel Studio**'s ***Doctor Strange*** opened internationally in late October and in North America on Nov. 4, grossing over $325 million globally in its first 13 days. Although this is a strong performance, the release set one unique record: it was the first film ever to open on more than 1,000 IMAX screens. To be precise, it ran in 1,001 IMAX theaters worldwide, which took $24.2 million over the first two weekends.

*(see **SHORTS** on page 16)*